VISIT…

LEGAL

THE WORLD'S GREATEST FAKE BOOK

GREAT JAZZ AND FUSION COMPOSITIONS BY:

CHICK COREA
GEORGE DUKE
HERBIE HANCOCK
WAYNE SHORTER
FREDDIE HUBBARD
McCOY TYNER

JOSEF ZAWINUL
JACO PASTORIUS
DAVE GRUSIN
LEE RITENOUR
ANGELA BOFILL
ROBBEN FORD

JOHN COLTRANE
BILL EVANS
CHARLES MINGUS
ERIC DOLPHY
JIMMY HEATH
JIM HALL

CANNONBALL ADDERLEY
ORNETTE COLEMAN
DEXTER GORDON
DIZZY GILLESPIE
OLIVER NELSON
CHARLIE PARKER

MILTON NASCIMENTO
JEFF LORBER
JAY GRAYDON
RUSS FERRANTE
NEIL LARSEN
ERNIE WATTS

WOODY SHAW
JOHN SCOFIELD
DAVE LIEBMAN
GEORGE CABLES
MIKE NOCK
CHARLIE HADEN

RICHIE COLE
NAT ADDERLEY
JIMMY ROWLES
LENNIE TRISTANO
MAL WALDRON
PHIL WOODS

RICHIE BEIRACH
DENNY ZEITLIN
STEVE KUHN
CLARE FISCHER
DAVE FRISHBERG
JON HENDRICKS

BOBBY HUTCHERSON
JOHN ABERCROMBIE
JACK DeJOHNETTE
PAUL McCANDLESS

RUSS FERRANTE

The World's Greatest Fake Book

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Music Calligrapher's Foreword

Very often we grasp an idea by how it is presented as much as what is actually being stated. Simi larly in notated music, the style of presentation can affect a musician's attitude toward a given work, espe cially at first sight. If the exacting presentation offered here mirrors the highly structured forms then th warmth of hand done calligraphy reflects the spirit of improvisation - the musician as "co-creator" & nc simply as executant. (Indeed, one of the more important features of contemporary jazz is the develop ment of both complex & loose forms, often found in the same piece.)

Anecdote:

My first encounter with "The World's Greatest Fakebook" came when Chuck & I were at a session, & naturally, he suggested we read something from his then incomplete book. Now, I have always calligra-phed my own compositions so my writing wasn't exactly foreign, so I thought. What was new was that I had never *sightread* music in this style, having been brought up on the "R--- Book." The first thing that came out of my mouth was "Jesus, there are *so many* straight lines." My eyes wandered aimlessly for signs of familiarity - as if trying to grok a map of the L.A. freeway system. Upon muttering my reaction again the other players looked at me in disbelief & burst out laughing; Chuck just kept shaking his head. Like the rest of humanity, jazz musicians are merely creatures of habit.

My primary aim as music calligrapher was to illustrate the music in the most clear & balanced forr possible. To this end I felt that a combination of an "engraved style," used in printed music (thin ledge lines, straight-edged accidentals), and a "manuscript style," found in common practice & recordin studios (new key & clef warning arches, non-traditional chord stacking with seconds) would be the mos visually appealing. Balancing individual lines however, was often an illusive task and despite my paralle & proportional schemes many lines had to be redone (to the wild applause of the publisher).

When the music called for several parts within one system great pains were taken to line up th voices in a rhythmically accurate fashion (with a few exceptions due to lack of space). In doing so othe musicians, expecially drummers, could use this information to build ideas upon and eager band leader looking for new material could sightread pieces more easily.

One of the most thorny issues that faced the Music Editor & myself concerned the spelling of man of the pieces as there are a variety of approaches to jazz nomenclature. On the one hand we wanted t present the music clearly and simply and on the other we tried to respect the work's basic tonality (c tonalities) and keep the harmony consistent with the melody - sharps with sharps and flats with flats (keeping the pedal chords consistent within themselves was also an issue.) This is due in large part be cause much of contemporary jazz harmony behaves more like roving tonalities than functional harmon & that this compositional intent should be reflected on paper. (I can recall many harmonic dialogues wit Bob at 2:00 a.m.) The exceptions to the harmony visa via melody issue can be summed up here:

1) shifting harmony over a pedal point (i.e. "Lusitanos").
2) shifting harmony over a basic melodic mode (i.e. "Ebony Moonbeams" coda).
3) labeling which exceeds "common practice" (we ruled out the use of F♭ for any chords).
4) specific spelling requested by the composer.

Technical Notes:

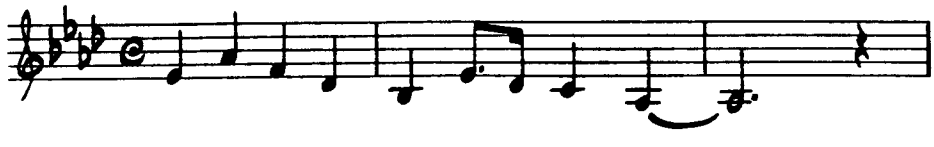
The choice of pen & ink came about after much experimentation (& frustration) and was not fully resolved until the book was two-thirds finished - hence some minor variation in style can be seen. In order to minimize this many of the pages were touched up with a technical pen. Things like wilted ledger lines, anemic noteheads & hopelessly deformed chord symbols were treated to painless cosmetic surgery.

The materials I found most useful were the following: Osmoroid Fountain Pen with italic medium point (for left-handers), Koh-I-Noor Rapidograph with .00 tip, Judy Green Special Blend Ink (Hollywood, CA), Valle Manuscript Paper (Hollywood, CA), & the Alvin-EE 325 Electric Eraser, my "second pen."

Many thanks to Atmika and Bob for their constant support, Chuck for his patience of Job, Rand Masters for his initial interest in my calligraphy, and my teachers Glen Rosecrans and Don Ontiverno (calligraphy), and Shek Allaudin Mathieu (theory).

Special thanks to radio stations KPFA and KALW for entertaining me night after night after night.

Enjoy the book, all things considered!



General Rules For Using This Book

ignatures will be found at the top of page one, and at the top of page three for tunes longer than two pages. Any change of key will be noted not only where it occurs but also at the start of the next line. The key signatures *holds even if there* is a change of clef.

Coda sign is to be taken only to end the tune unless otherwise stated. Some tunes have dual codas ($\oplus^1$ and $\oplus^2$) to make it possible to fit a complex tune on two pages.

cue on cue signifies dual endings for a section that repeats indefinitely. The 'till cue' ending is played until cue, at which point the 'on cue' ending is played in its place.

rds fall on the beat over which they are placed.

rds in parentheses are used for solos, or they may be used optionally. The context should make clear which way to treat them.

ten-out piano or guitar voicings are meant to be played as written. Chord symbols appearing with such voicings often will not describe the complete voicing; they are meant to be an aid to sight reading and to be used for solos.

tiple voices are separated by having their stems lie in opposite directions whenever possible.

'altered' dominant chord is one in which neither the fifth nor the ninth appears unaltered. Thus it contains b5 and/or #5, and b9 and/or #9.

s4-3' signifies a chord with the suspended fourth resolving to the third.

ely' and 'rubato' are used interchangeably.

mple bass line' signifies a transcribed bass line which is played with variation. It is given as a point of reference.

ss lines are always written to be read by a bass player, i.e., one octave higher than they sound.

nor sax and guitar lines are often written an octave higher than they sound to put them in a more readable range. There will be a verbal note to this effect in every case.

horn and harmony parts are written in concert key (not transposed.)

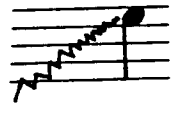
r Chick Corea's charts, a letter by itself used as a chord symbol (e.g. C, or G) may signify a major triad with no notes ad- d or may be used to signify a tonal center, open to interpretation. Similarly, 'Ma7' is used not only to indicate the major venth of a chord voicing, but also to inform the player that, if additional notes are to be added, it is a major scale that is intended.

bbreviations

5ª a.	two octaves higher
5ª b.	two octaves lower
va	one octave higher
vb	one octave lower
s	bass
ol	with
resc.	crescendo
lec. pn.	electric piano
ug. (flugel.)	flugelhorn
.	flute
itr.	guitar
ndef	indefinite (vamp till cue)
N.C.	No Chord
on	piano
it.	ritard
sop.	soprano saxophone
synth.	synthesizer
en	tenor saxophone
rb	trombone
rp	trumpet
	unison (sounding together)

Ornamentation

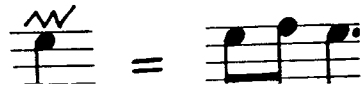
Slide into the note from a short distance below



Slide into the note from a long distance below

Fall away from the note

A rapid variation of pitch upward, much like a trill



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APPENDIX OF SAMPLE DRUM PARTS 479

PUBLISHER'S FOREWORD i

MUSICAL EDITOR'S FOREWORD ii

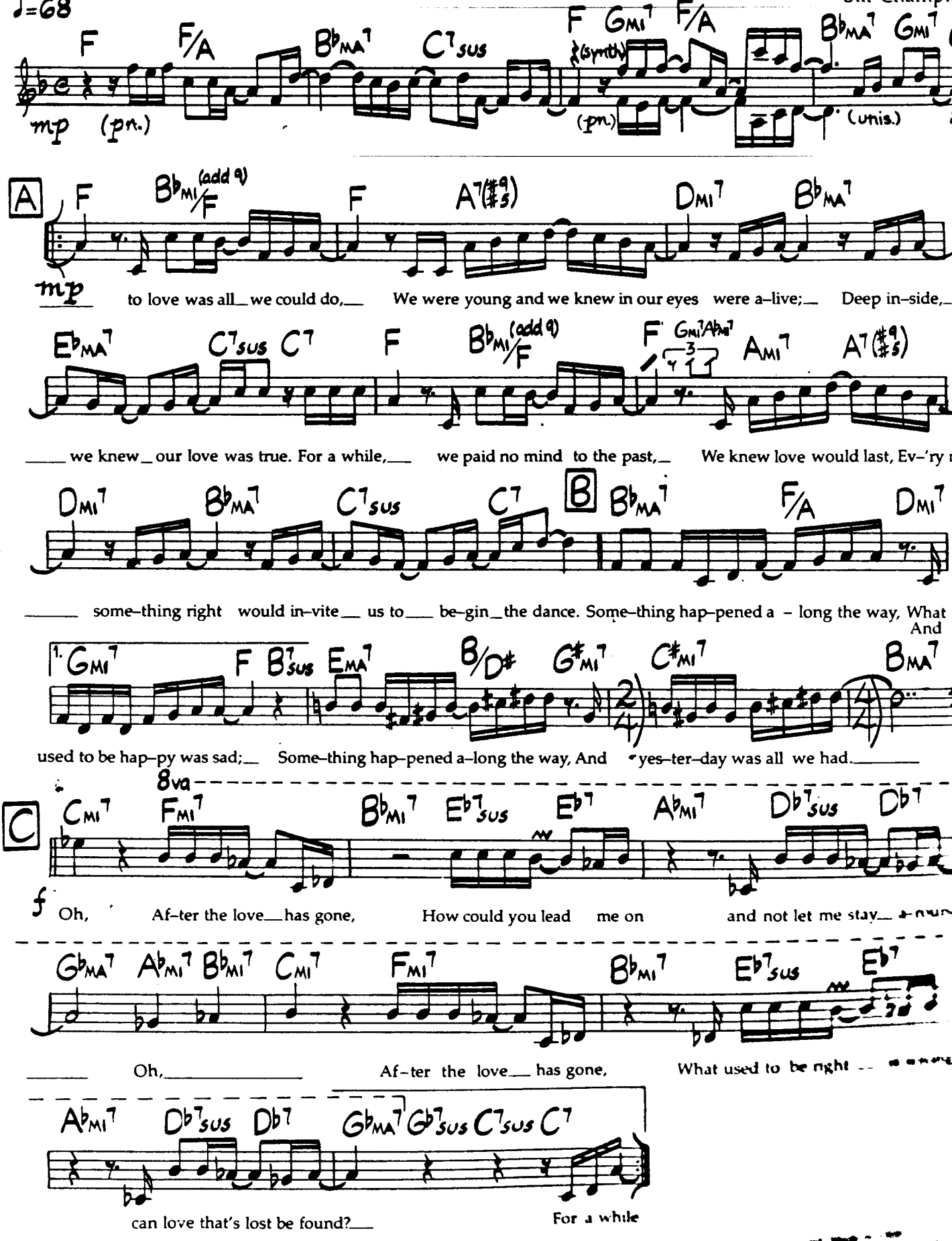
MUSIC CALLIGRAPHER'S FOREWORD iii

GENERAL RULES FOR USING THIS BOOK iv

After The Love Has Gone

David Foste
Jay Graydon
Bill Champl

Funk Ballad
♩=68



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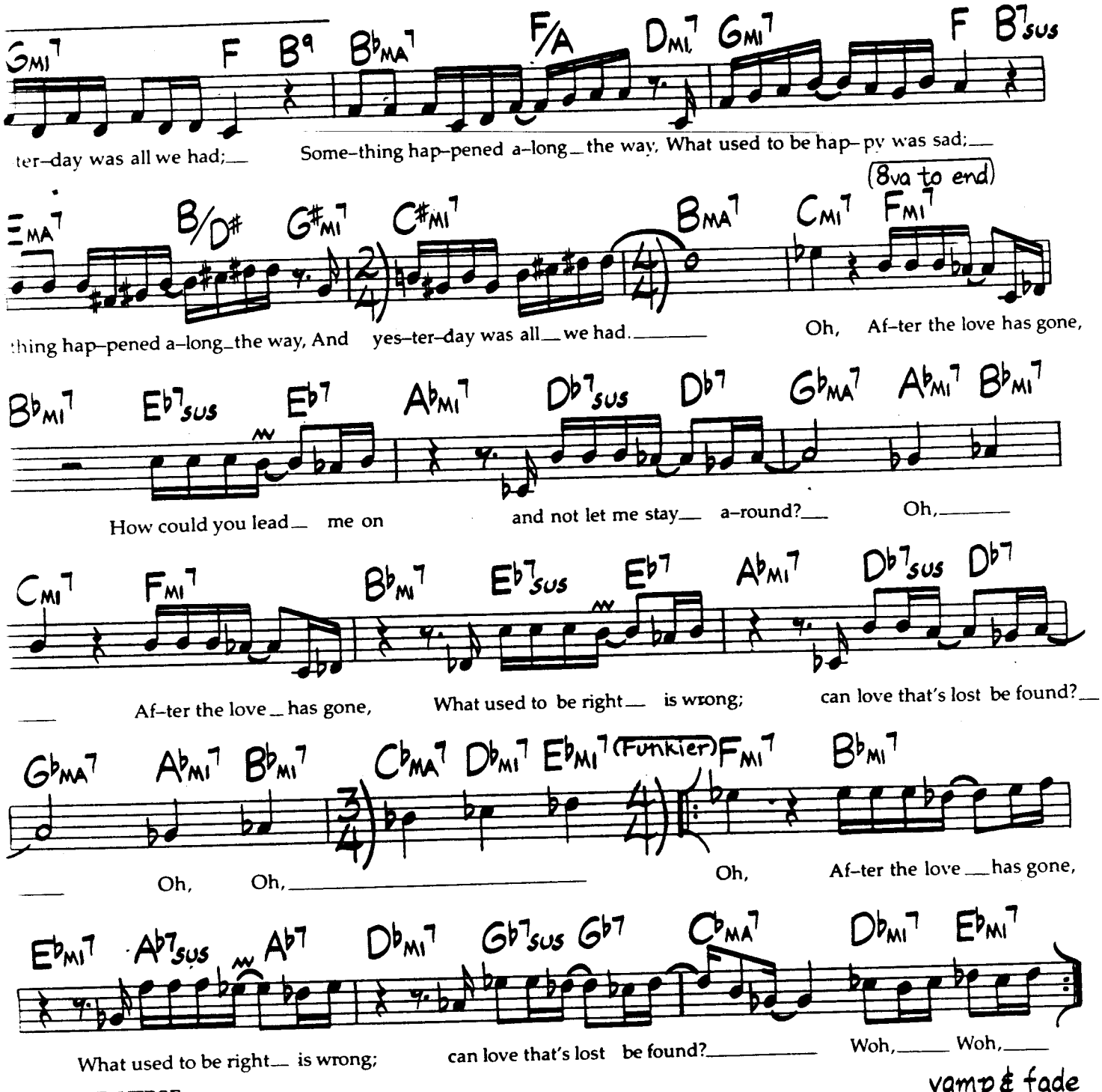


vamp & fade

SECOND VERSE

For a while,
To love each other was all
We would ever need,
Love was strong
For so long,
Never knew that what was wrong (Oh, baby)

Wasn't right.
We tried to find what we had
Tears, sadness was all we shared,
We were scared
This affair would lead our love into

Something happened along the way,
And yesterday was all we had; (etc.)

As played on Earth, Wind and Fire's "I Am"

Letter A has a floaty feel (bass plays half notes, drums on cymbals)
Letter B is in time, stronger, and letter C is stronger yet.

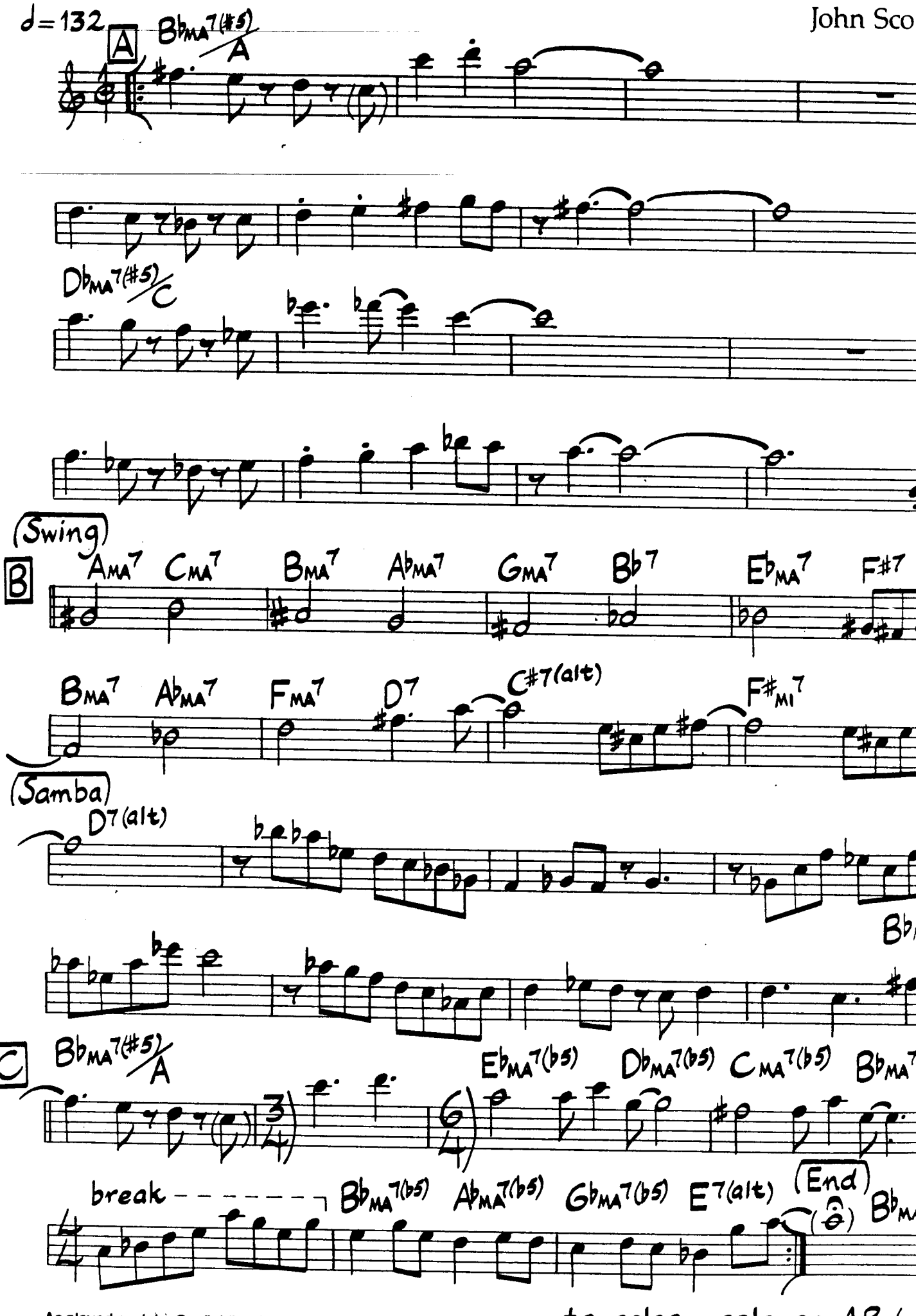
sample bass line at [C]

etc.

Fast Samba

Aileron

John Sco



As played on John Scofield's "Rough House"
Sounds one octave lower than written.

to solos – solo on AB (o

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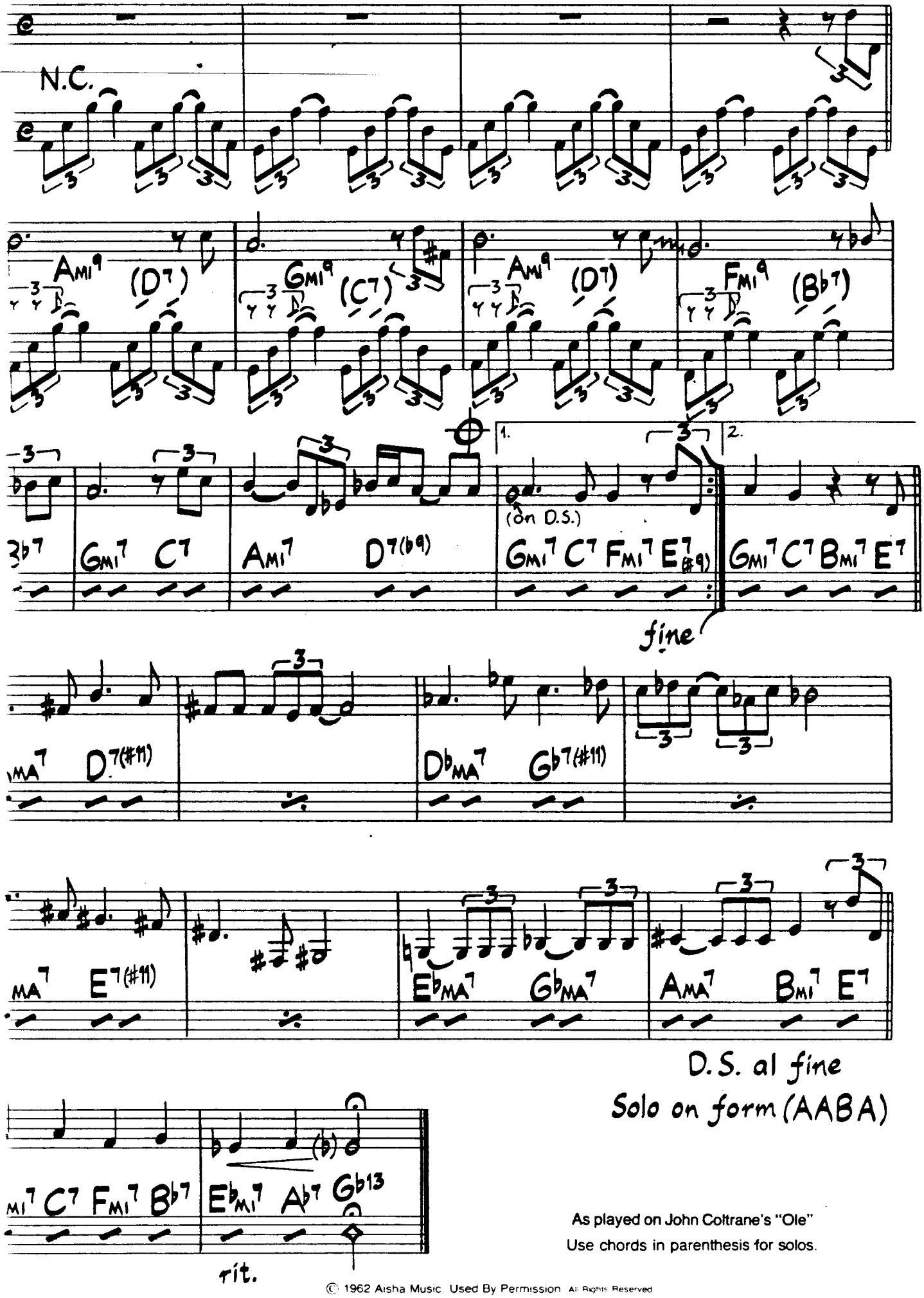
Aisha

allad ♩= 63

McCoy Tyner



As played on John Coltrane's "Ole"

Use chords in parenthesis for solos.

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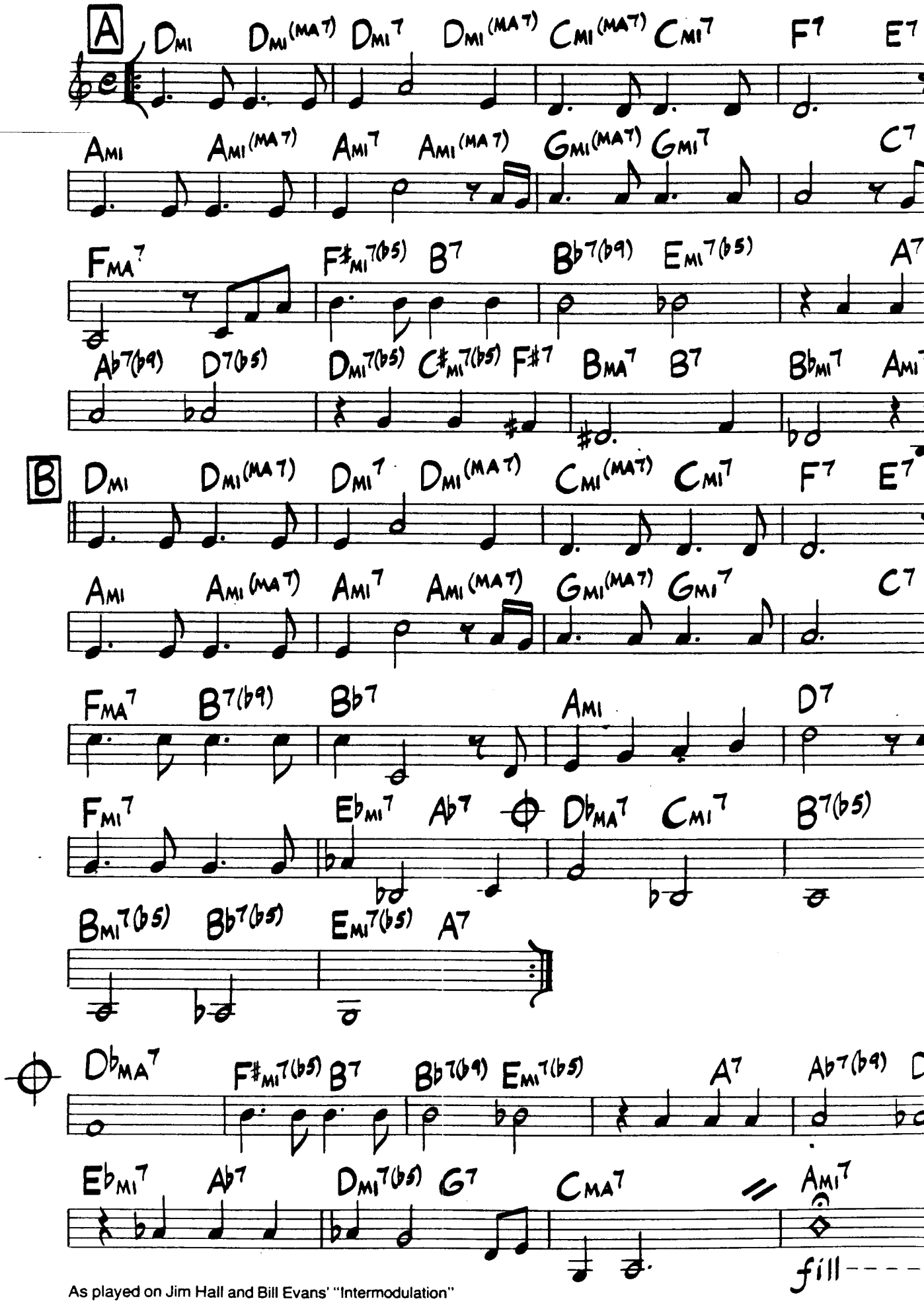
All Across The City

Medium Ballad ♩=90

Jim



As played on Jim Hall and Bill Evans' "Intermodulation"

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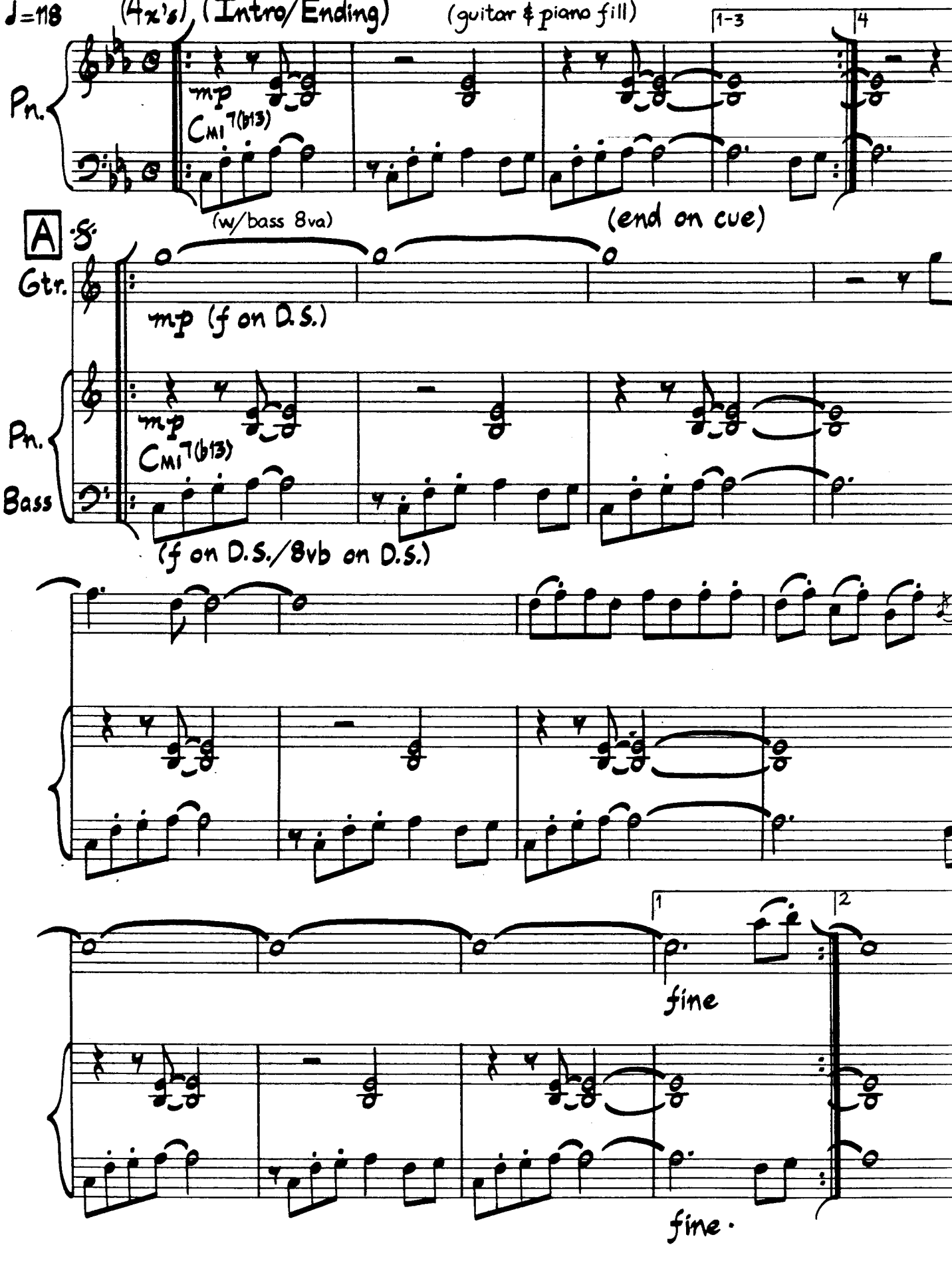
Medium
Straight 1/8s
♩=118

Arcade

John Abercro

(4x's) (Intro/Ending) (guitar & piano fill)



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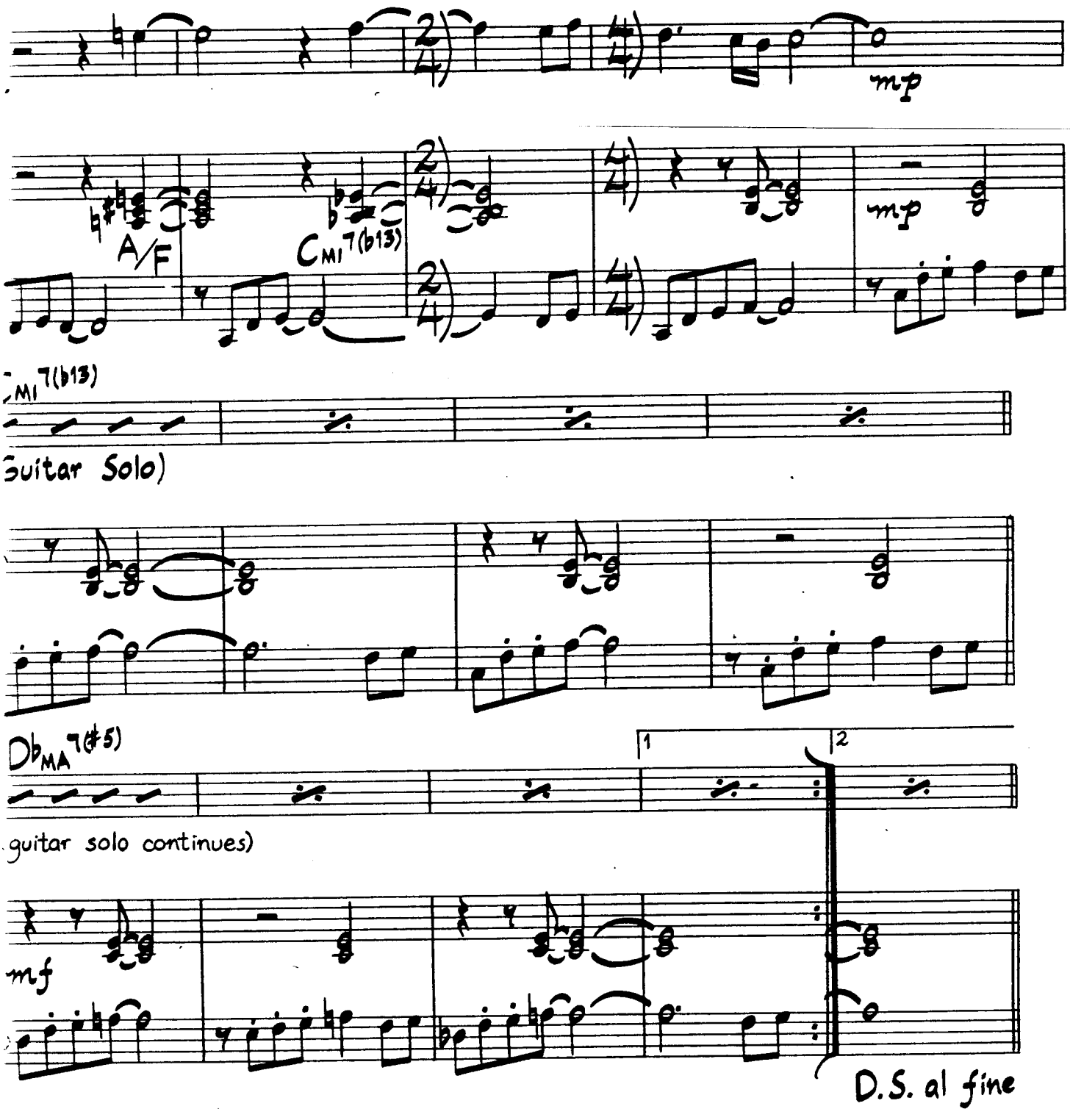
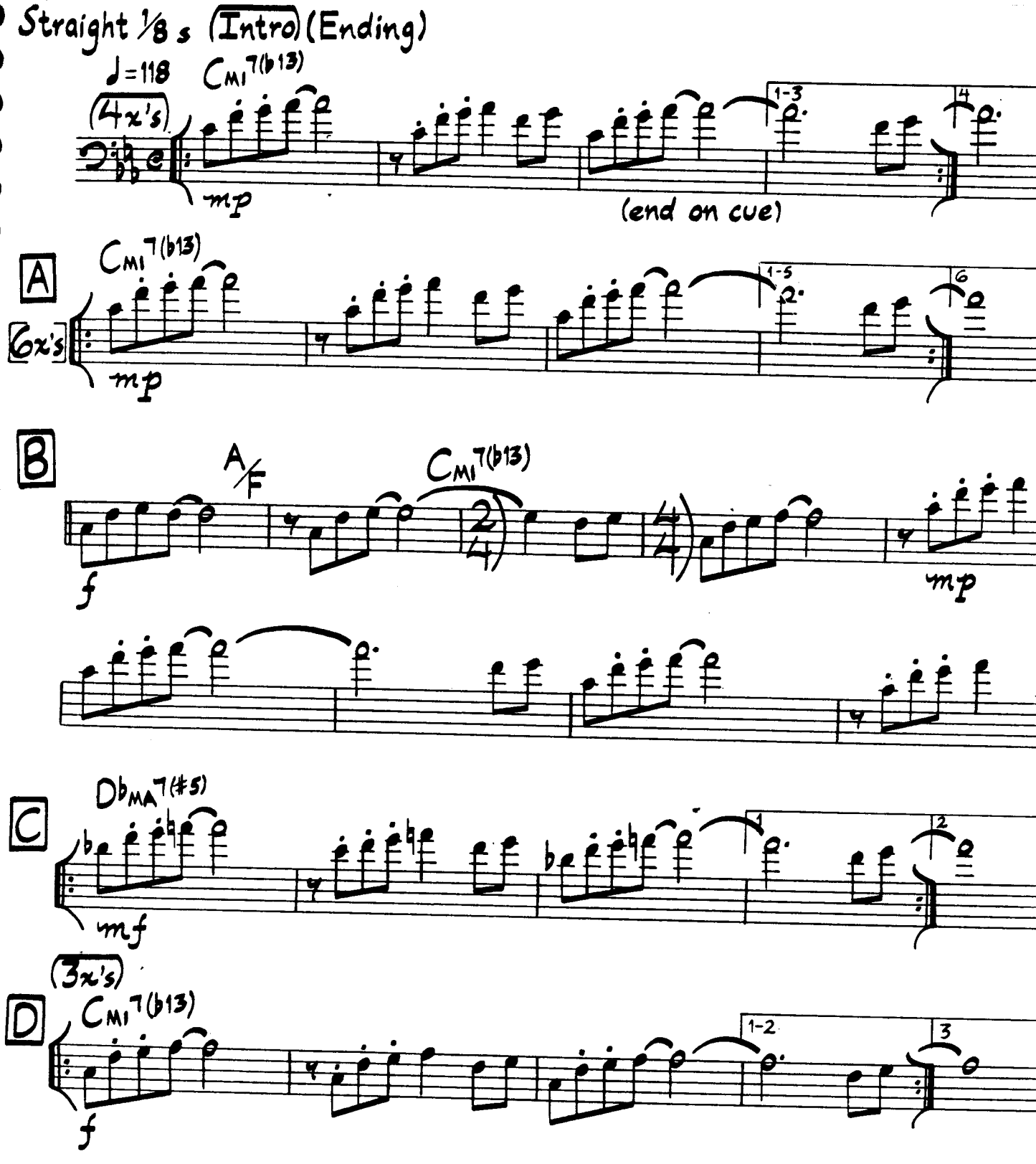


los over intro vamp, becoming free. After solos, play intro, head (AABCA), nen vamp and solo over intro. End on cue.

layed on John Abercrombie's "Arcade"

Arcade (Bass Part)



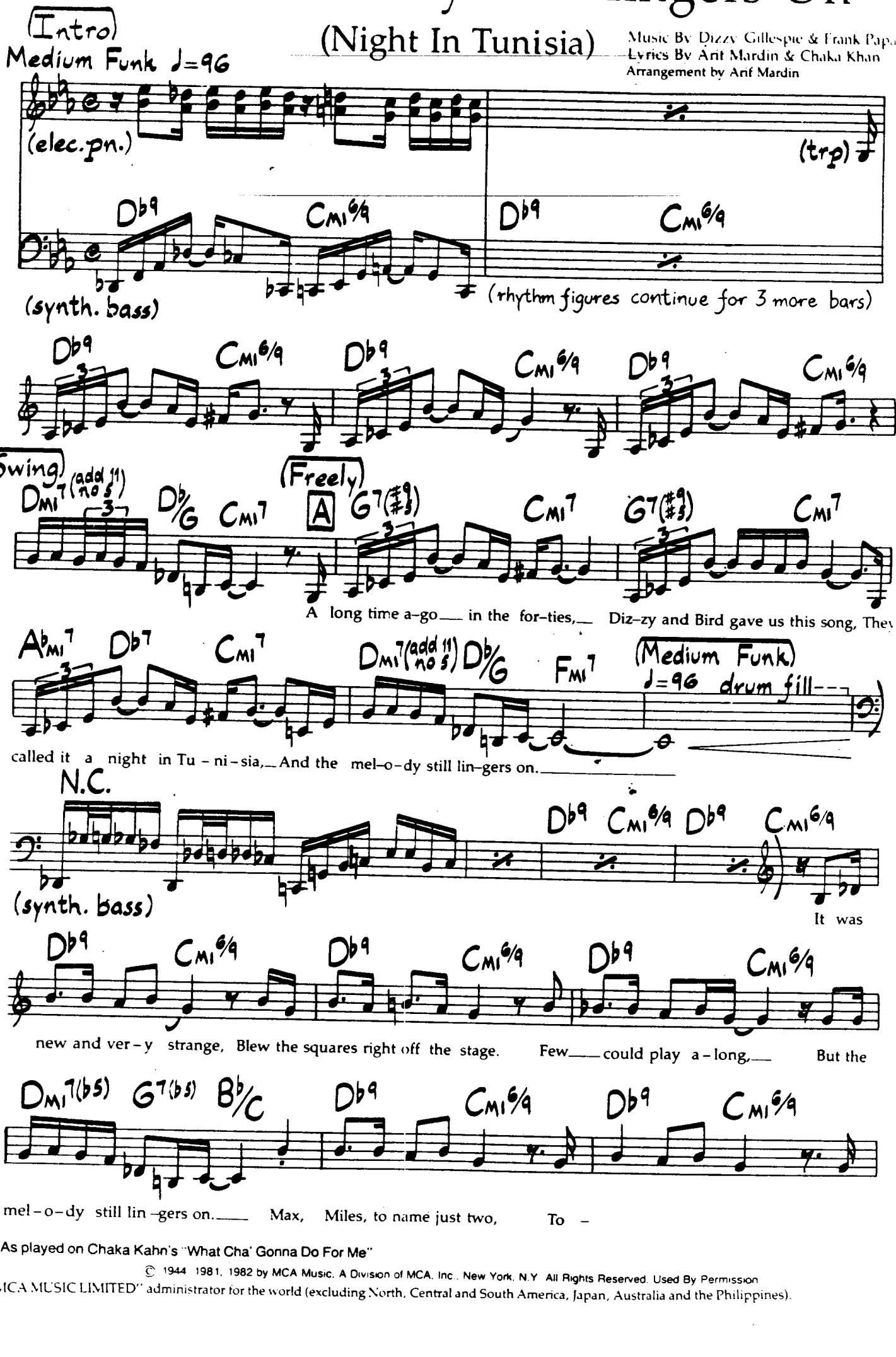
Solos over intro vamp, becoming free. After solos, play intro, head (ABCD
then vamp and solo over intro. End on cue.

Letter D is written as a D.S. to letter A on the piano/guitar part.

And The Melody Still Lingers On

(Night In Tunisia)

Music By Dizzy Gillespie & Frank Paparelli
Lyrics By Arif Mardin & Chaka Khan
Arrangement by Arif Mardin



As played on Chaka Kahn's "What Cha' Gonna Do For Me"

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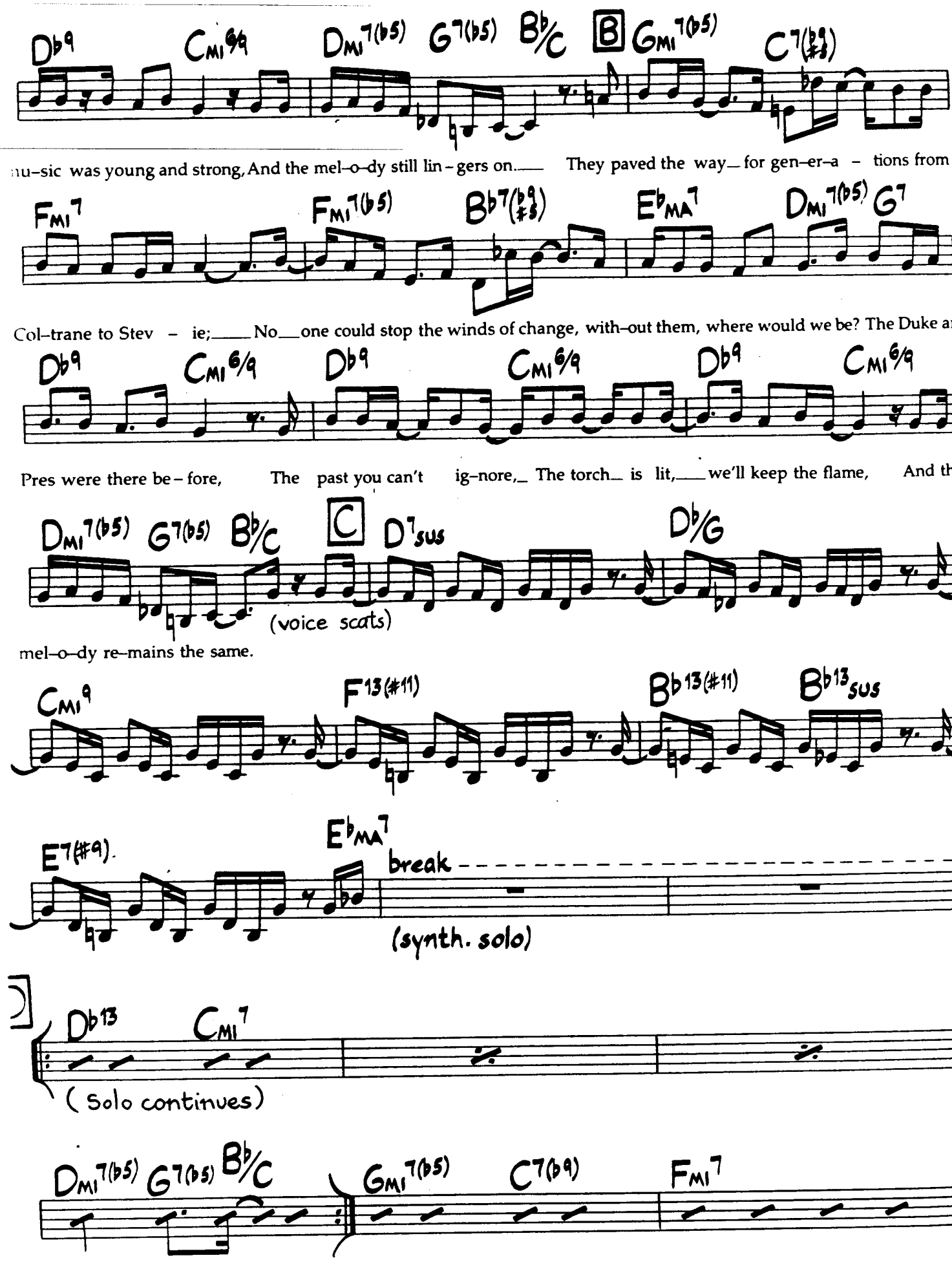

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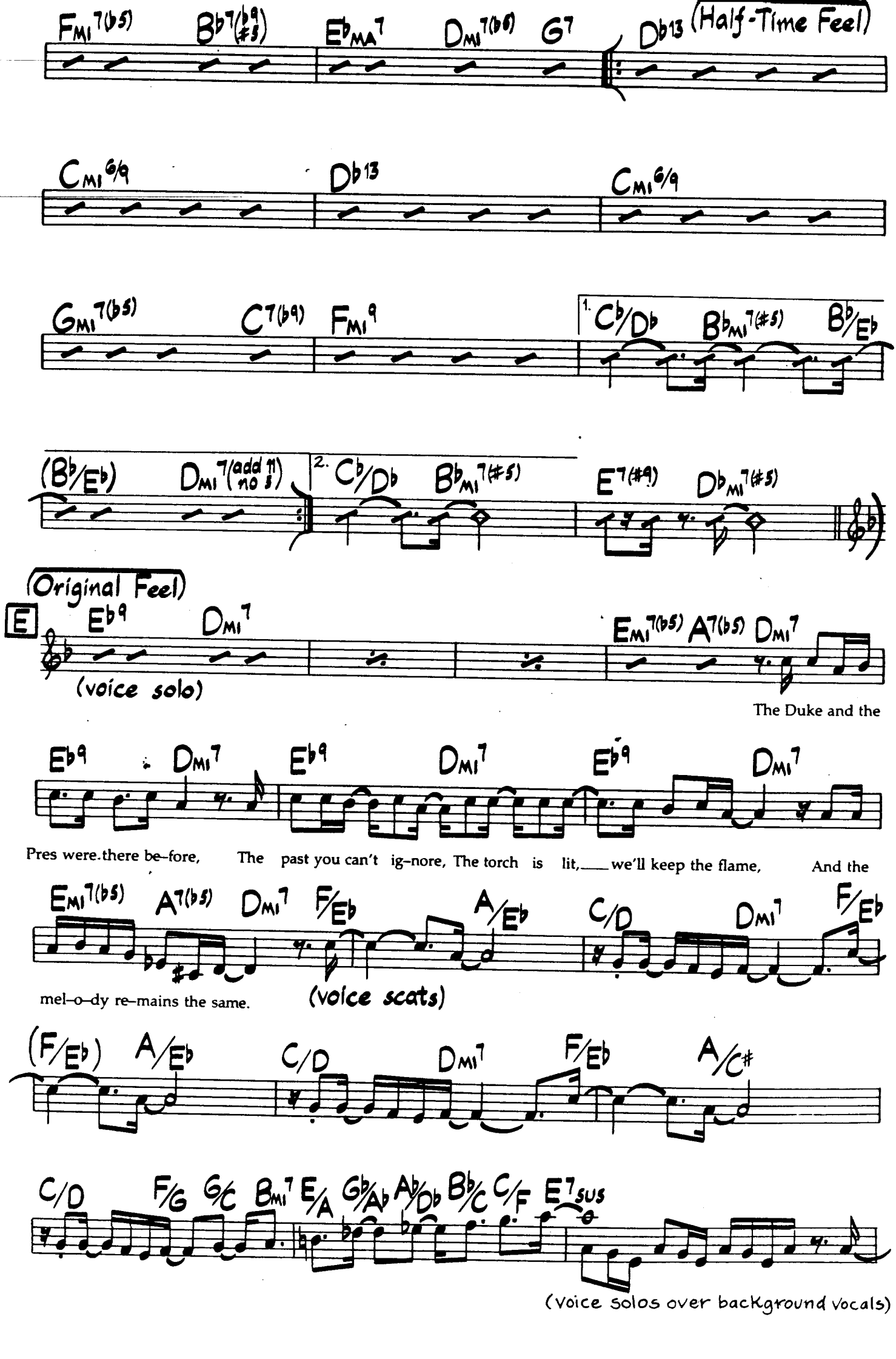
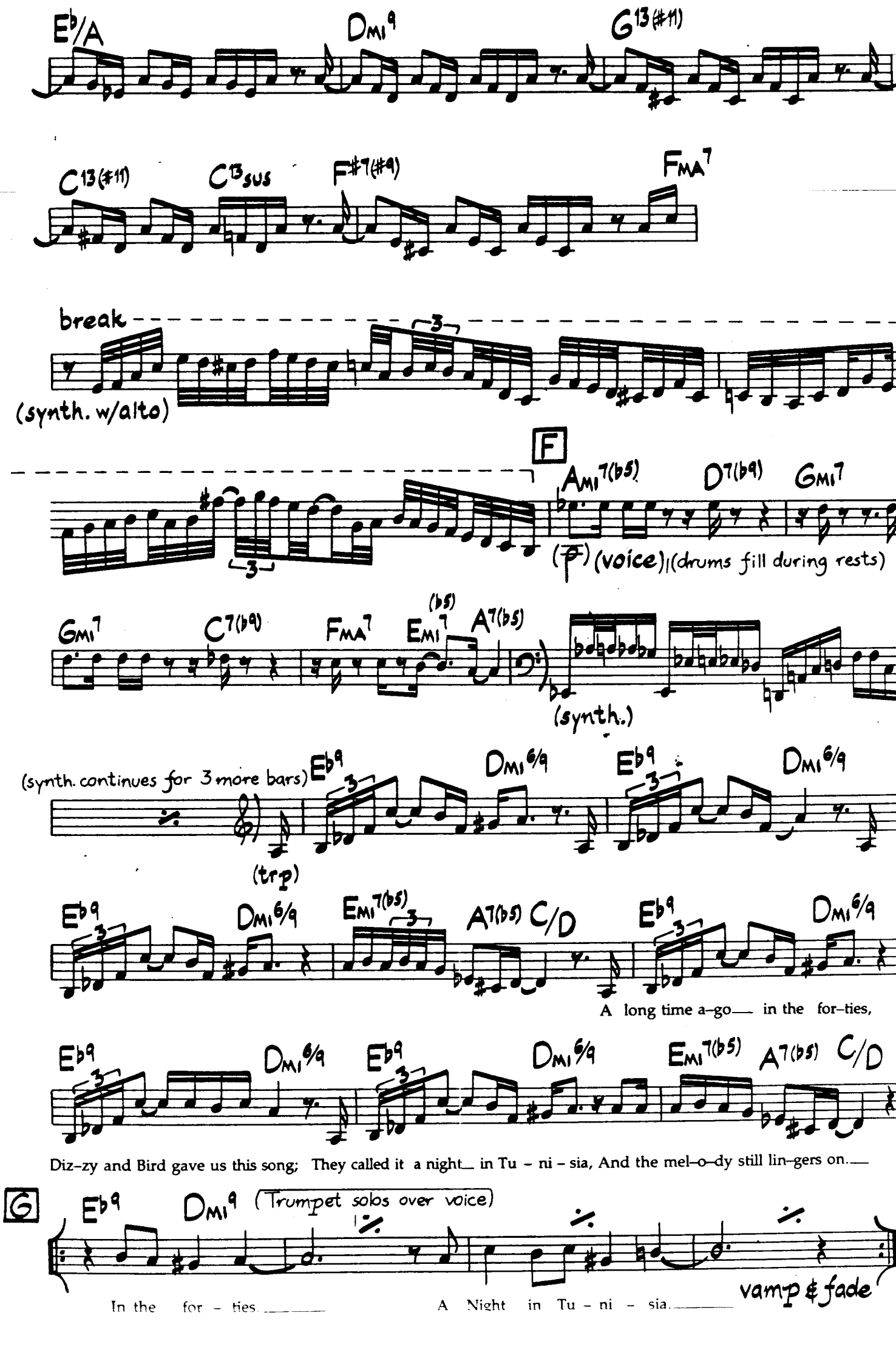
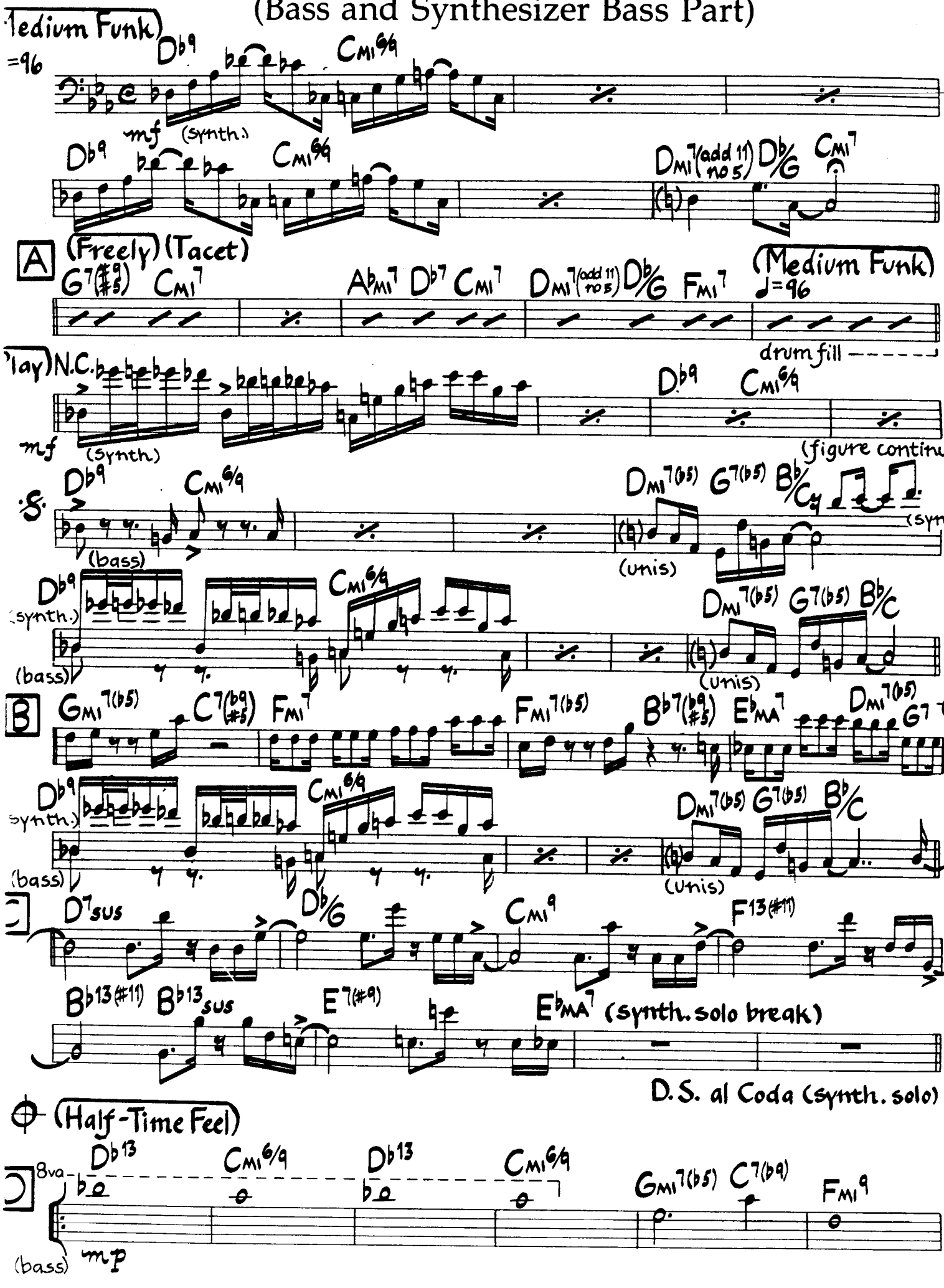
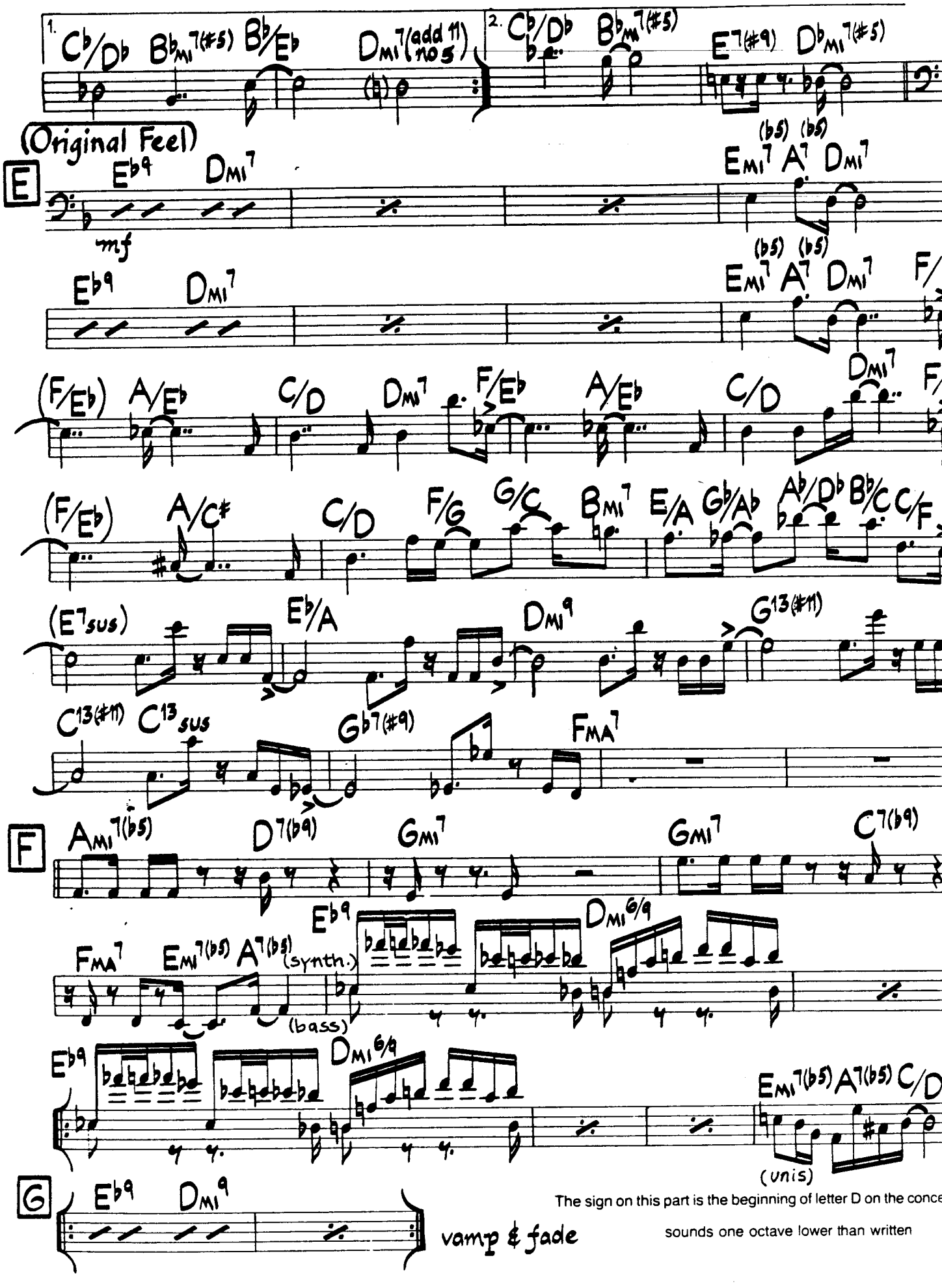

Fmi7(b5) Bb7(b9 #5) Ebma7 Dmi7(b6) G7 Db13 (Half-Time Feel)
Cmi6/9 Db13 Cmi6/9
Gmi7(b5) C7(b9) Fmi9 1. Cb/Db Bbmi7(#5) Bb/Eb
(Bb/Eb) Dmi7(add 11 no 5) 2. Cb/Db Bbmi7(#5) E7(#9) Dbmi7(#5)
(Original Feel)
E Eb9 Dmi7 Emi7(b5) A7(b5) Dmi7
(voice solo)
The Duke and the
Eb9 Dmi7 Eb9 Dmi7 Eb9 Dmi7
Pres were there be-fore, The past you can't ig-nore, The torch is lit, we'll keep the flame, And the
Emi7(b5) A7(b5) Dmi7 F/Eb A/Eb C/D Dmi7 F/Eb
mel-o-dy re-mains the same. (voice scats)
(F/Eb) A/Eb C/D Dmi7 F/Eb A/C#
C/D F/G G/C Bmi7 E/A Gb/Ab Ab/Db Bb/C C/F E7sus
(voice solos over background vocals)


E♭/A
Dmi9
G13(#11)
C13(#11)
C13sus
F#7(#9)
FMA7
break
(synth. w/alto)
F
Ami7(b5)
D7(b9)
Gmi7
(p) (voice) (drums fill during rests)
Gmi7
C7(b9)
FMA7
Emi7(b5)
A7(b5)
(synth.)
(synth. continues for 3 more bars)
E♭9
Dmi6/9
(trp)
Emi7(b5)
C/D
A long time a-go in the for-ties,
Diz-zy and Bird gave us this song; They called it a night in Tu - ni - sia, And the mel-o-dy still lin-gers on.
G
(Trumpet solos over voice)
In the for - ties
A Night in Tu - ni - sia
vamp & fade

And The Melody Still Lingers On
(Bass and Synthesizer Bass Part)




1.
2.
(Original Feel)
E
F
G
mf
(synth.)
(bass)
(unis)
vamp & fade
The sign on this part is the beginning of letter D on the conce
sounds one octave lower than written

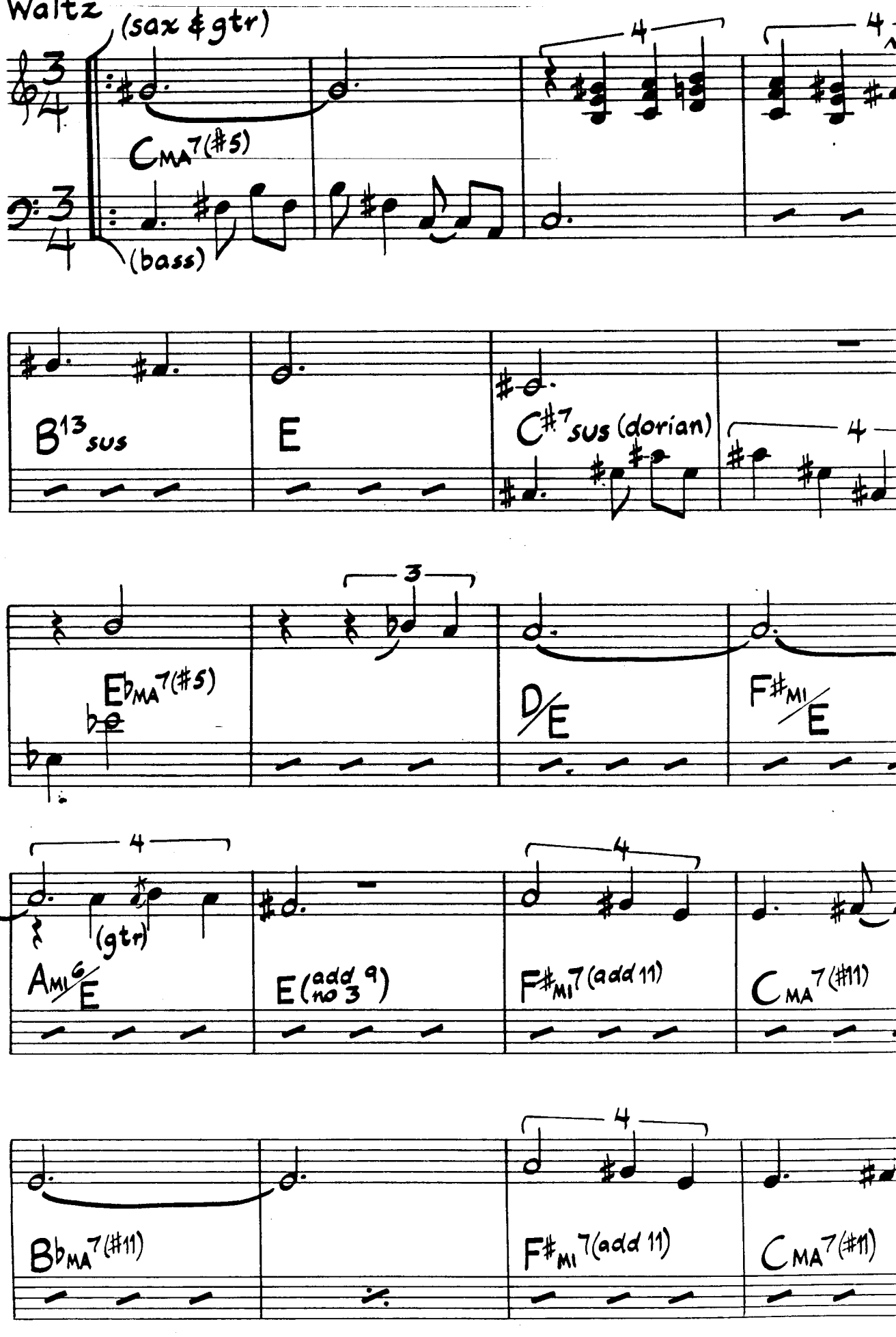
Medium-Slow

Jazz Waltz

♩=116

The Beatles

John Sco



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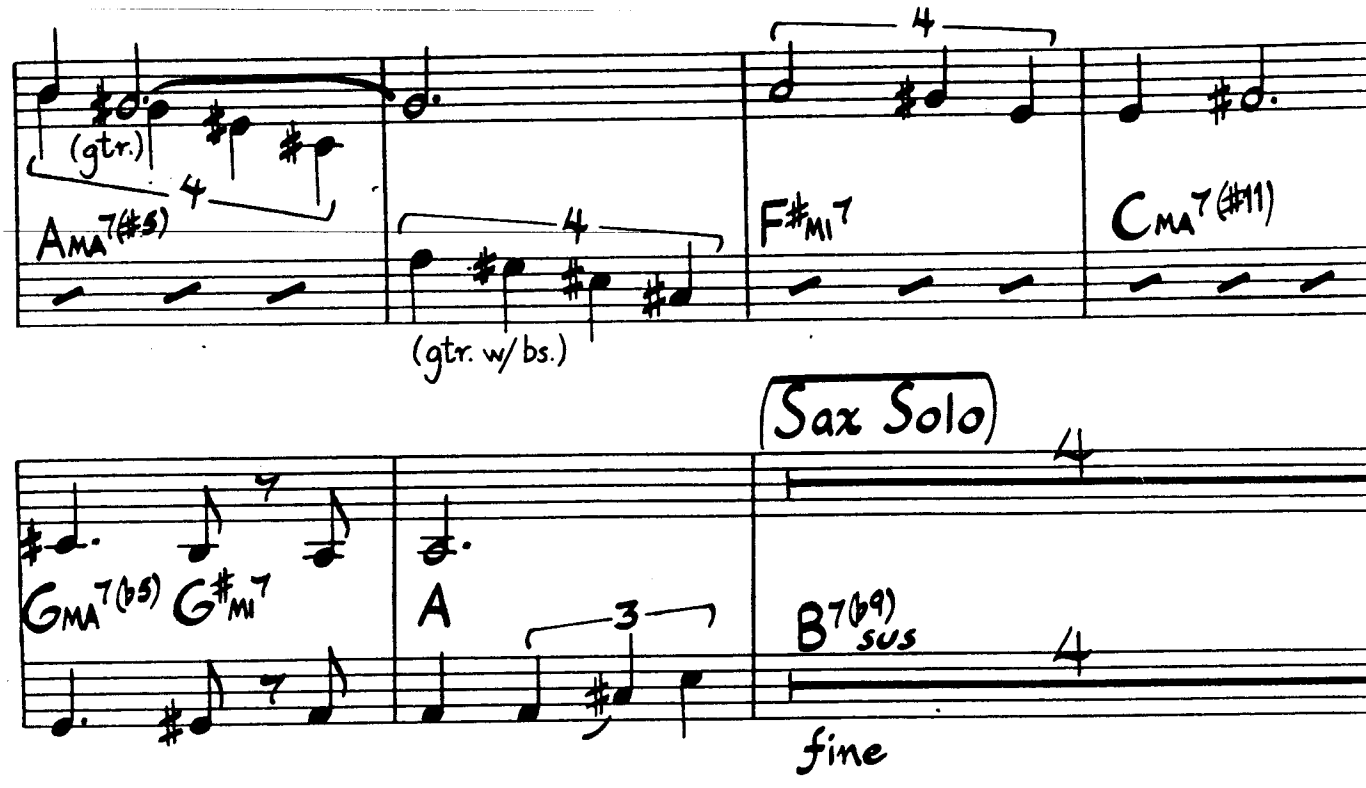


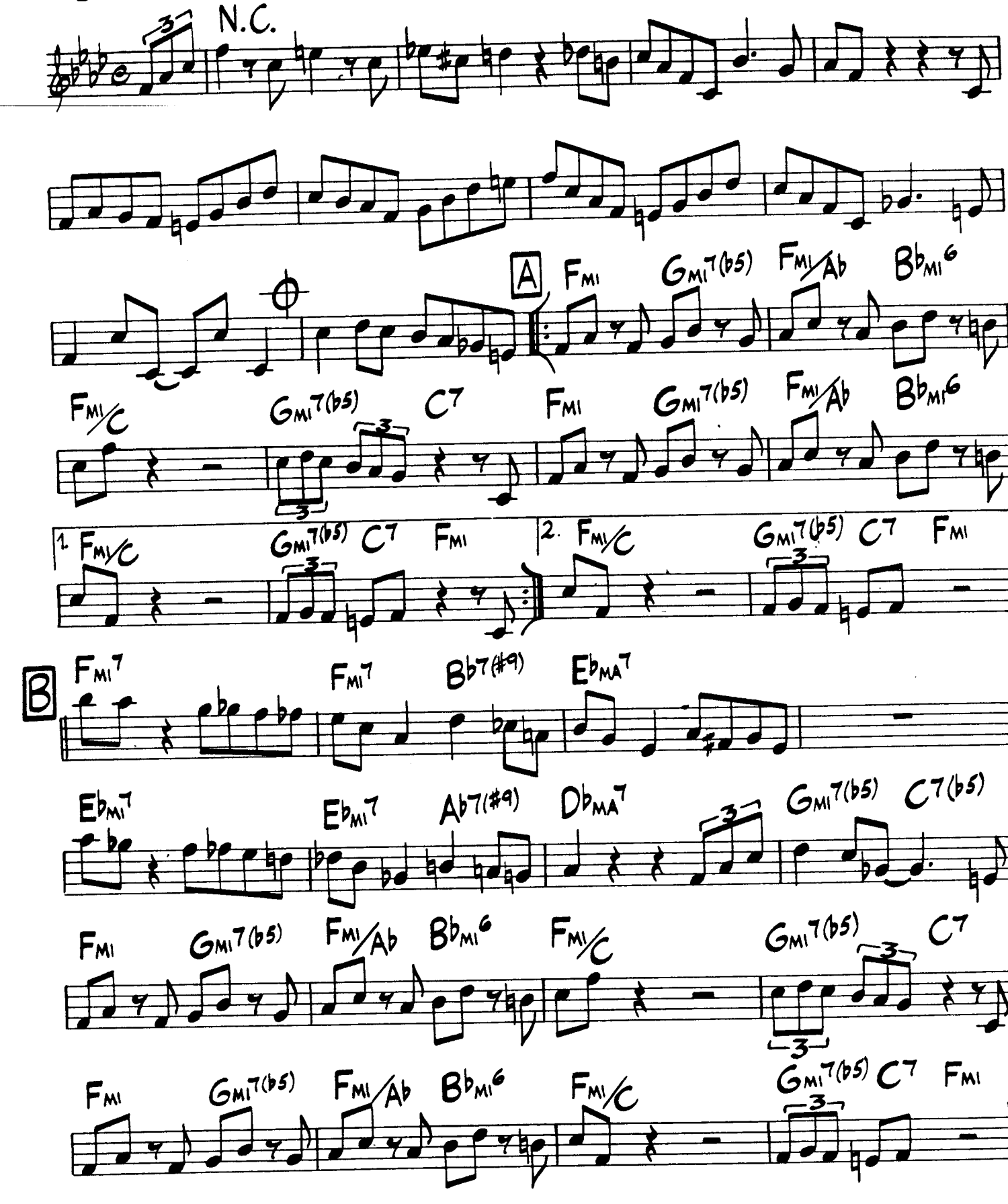
As played on John Scofield's "Who's Who"

Paul Chambers, Miles Davis, Cannonball Adderley

t Bop ♩=320

Bebop

Dizzy Gillespie

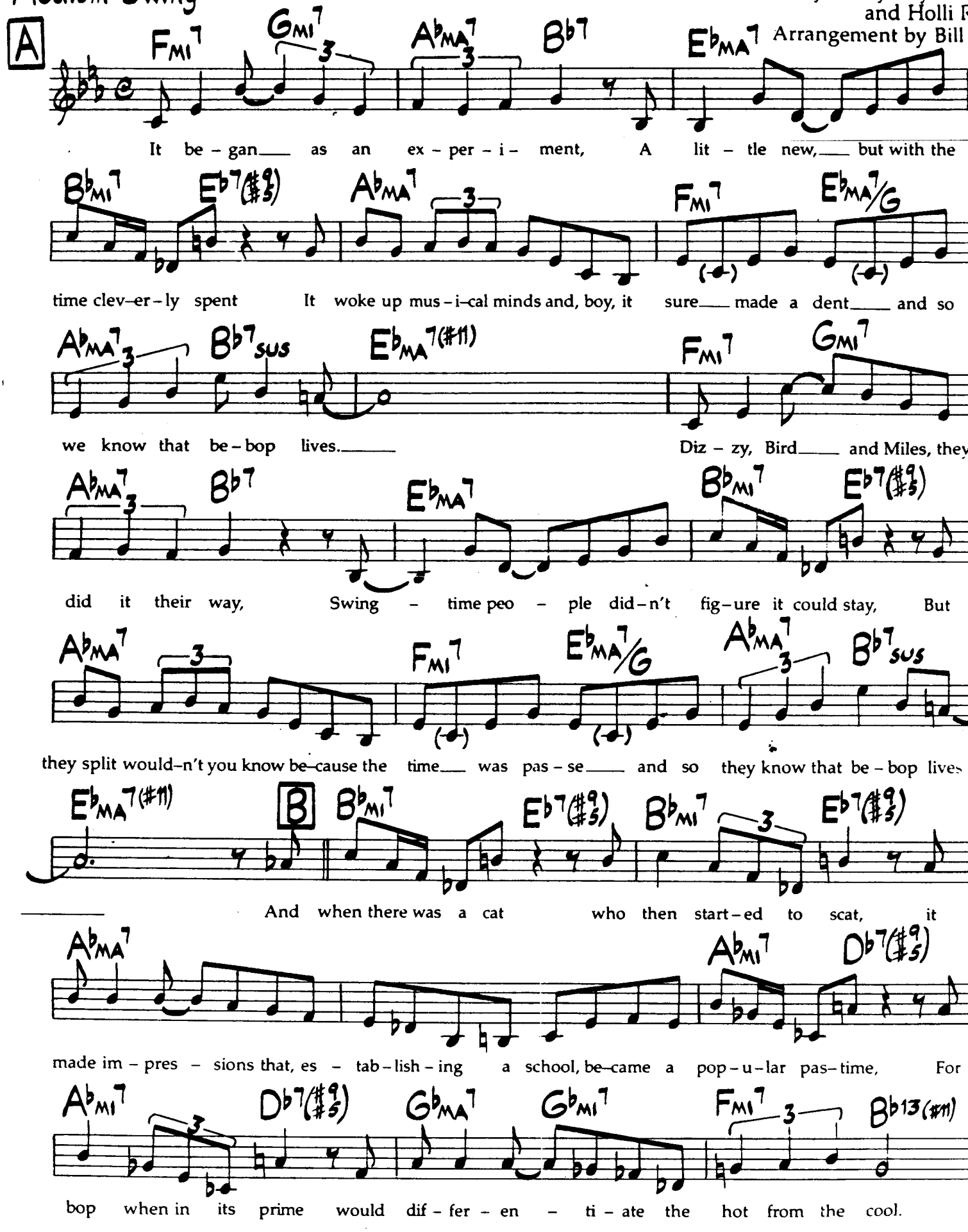


As played on Warner Bros. 6 Vol. Set "Charlie Parker"

Bebop Lives (Boplicity)

Music by Miles D
Lyrics by Ray Pas
and Holli F
Arrangement by Bill

Medium Swing



This is a condensation of a longer arrangement.
As played on Mark Murphy's "Bop For Kerouac"

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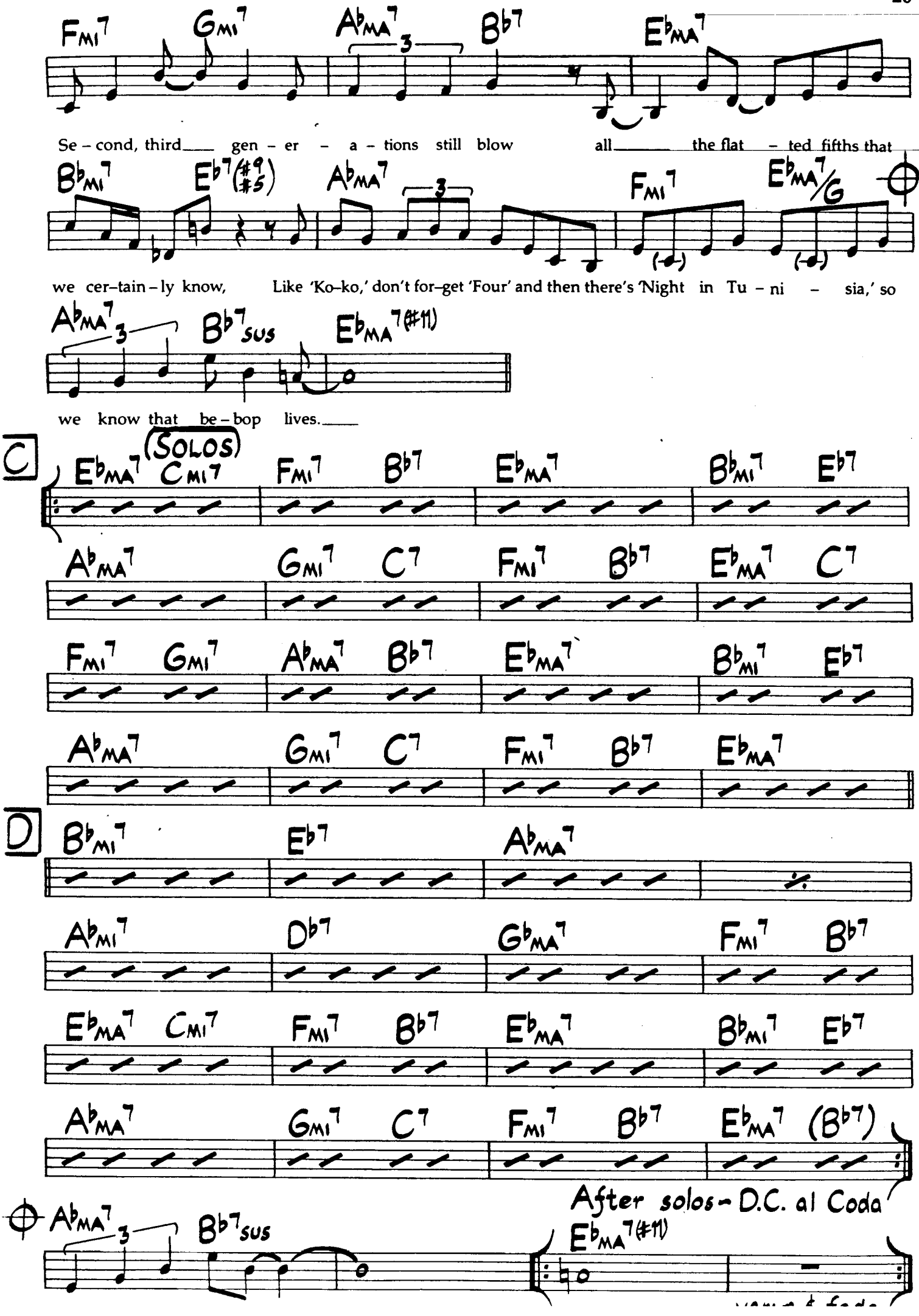
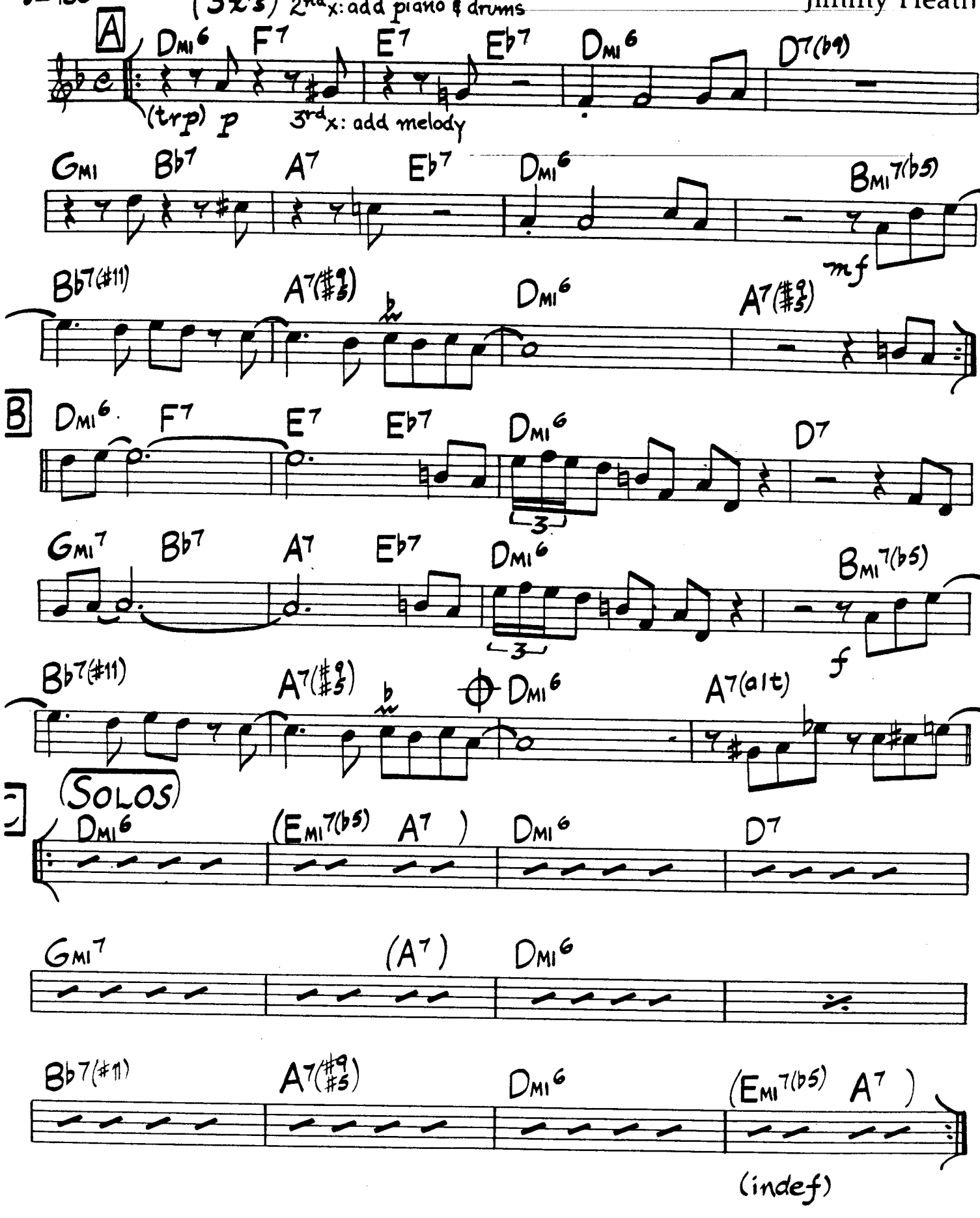

Fmi7 Gmi7 AbMA7 Bb7 EbMA7
Se – cond, third gen – er – a – tions still blow all the flat – ted fifths that
Bbmi7 Eb7(#9 #5) AbMA7 Fmi7 EbMA7/G
we cer–tain – ly know, Like 'Ko–ko,' don't for–get 'Four' and then there's 'Night in Tu – ni – sia,' so
AbMA7 Bb7sus EbMA7(#11)
we know that be – bop lives.
C
(SOLOS)
EbMA7 Cmi7 Fmi7 Bb7 EbMA7 Bbmi7 Eb7
AbMA7 Gmi7 C7 Fmi7 Bb7 EbMA7 C7
Fmi7 Gmi7 AbMA7 Bb7 EbMA7 Bbmi7 Eb7
AbMA7 Gmi7 C7 Fmi7 Bb7 EbMA7
D
Bbmi7 Eb7 AbMA7
Abmi7 Db7 GbMA7 Fmi7 Bb7
EbMA7 Cmi7 Fmi7 Bb7 EbMA7 Bbmi7 Eb7
AbMA7 Gmi7 C7 Fmi7 Bb7 EbMA7 (Bb7)
AbMA7 Bb7sus
After solos – D.C. al Coda
EbMA7(#11)

Big P

Jimmy Heath

Medium-Up Bounce ♩=188

(3x's) 1st x: bass only 2nd x: add piano & drums



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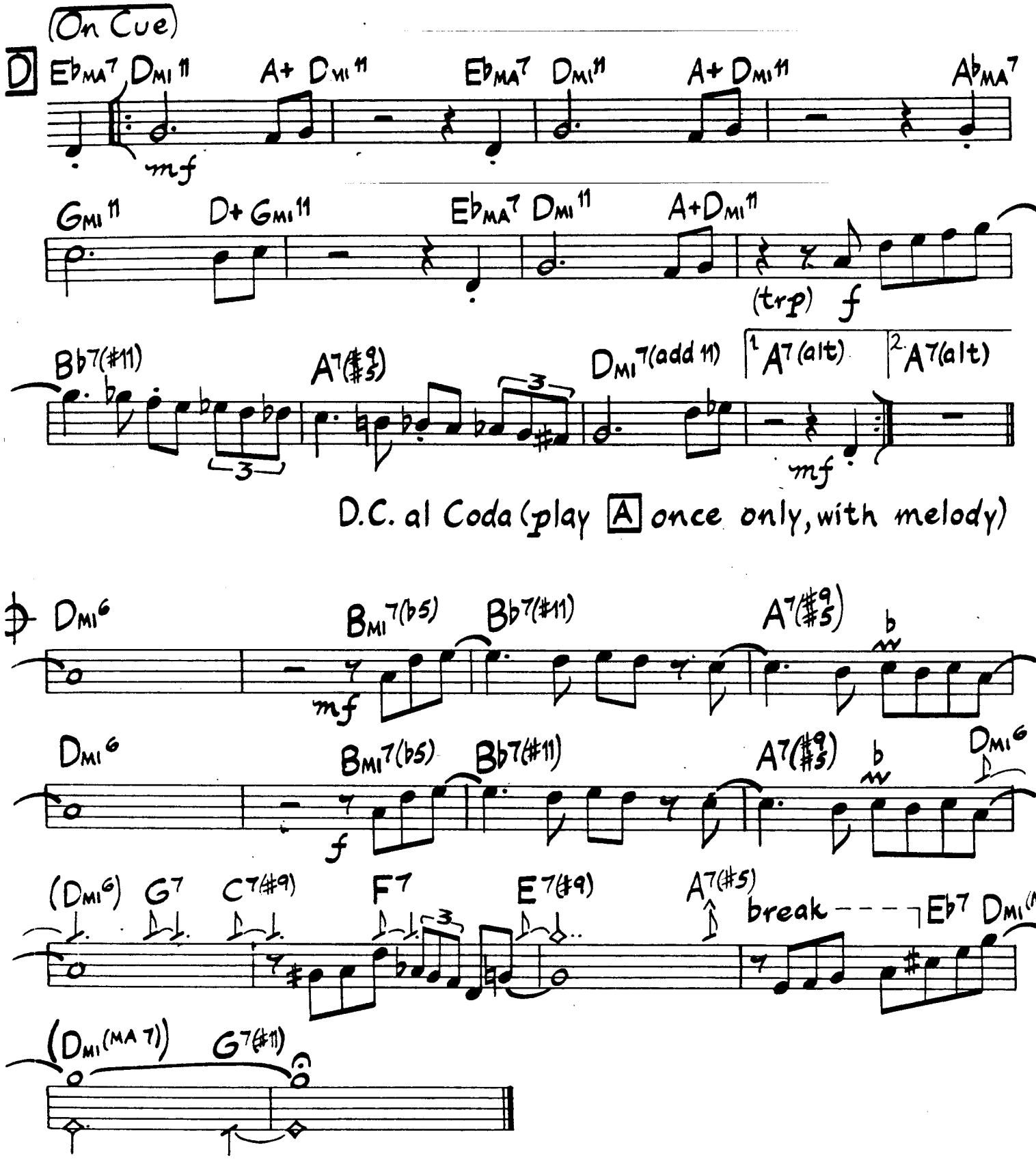
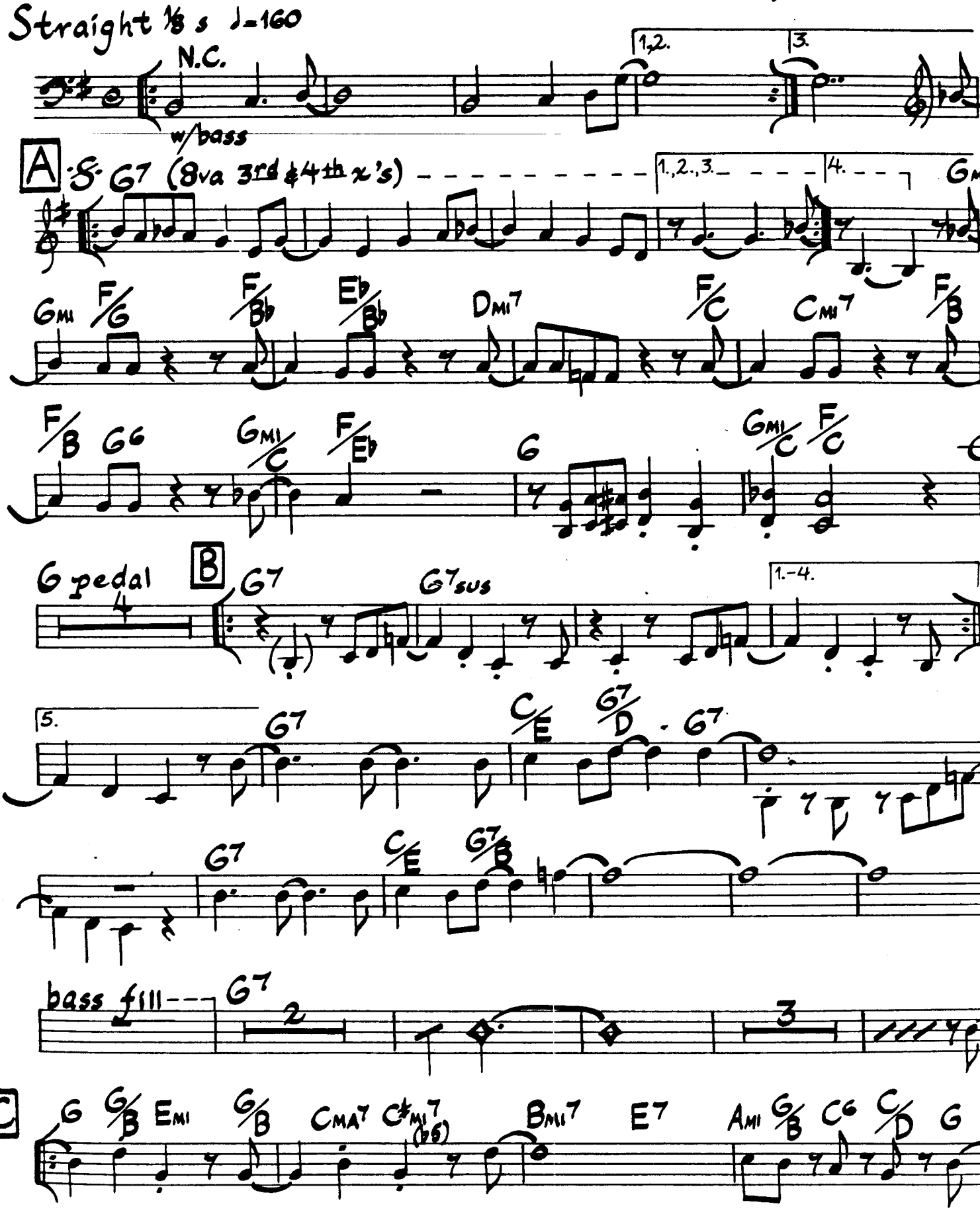


As played on Jimmy Heath's "Really Big"

Birdland

Josef Zawinul



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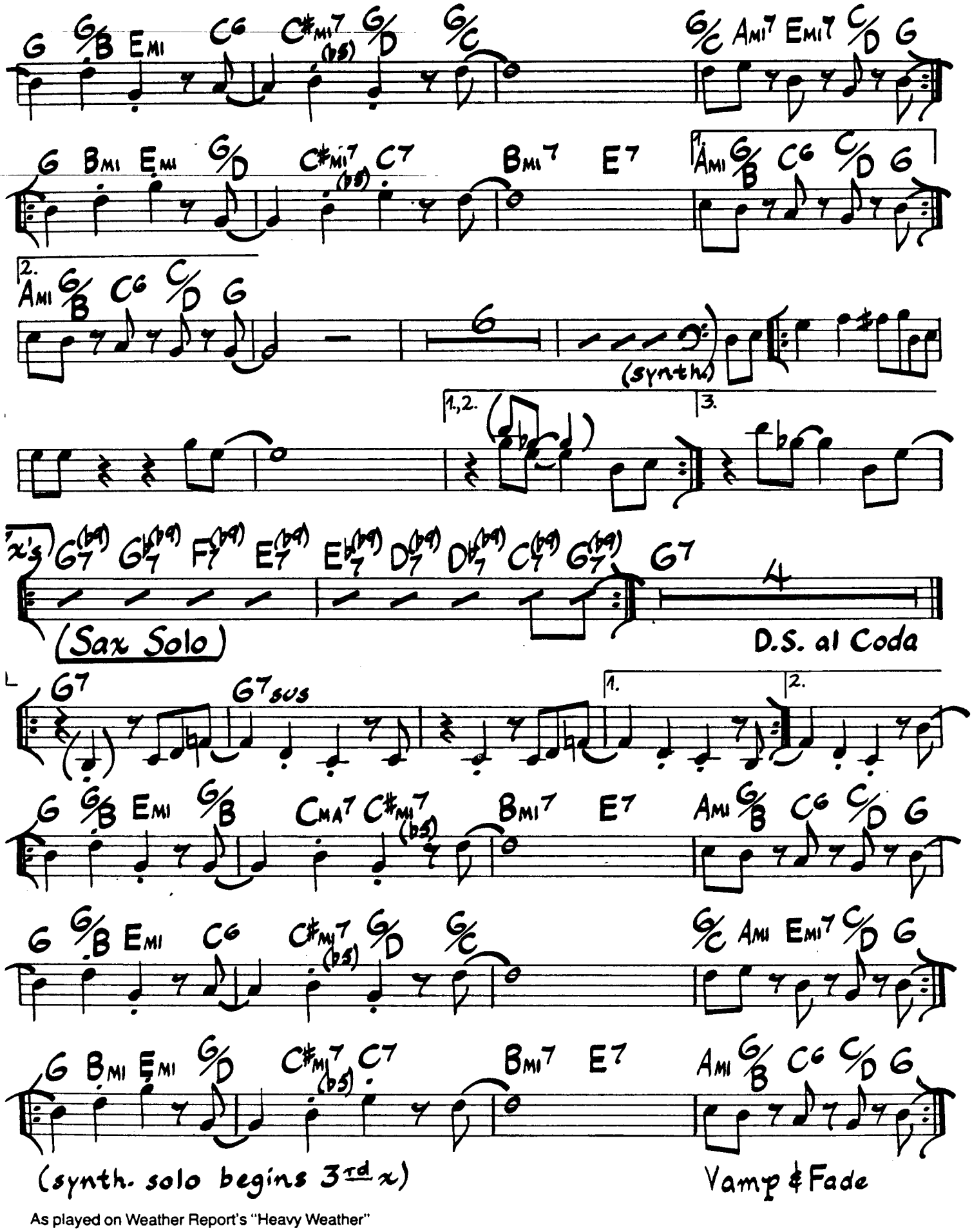
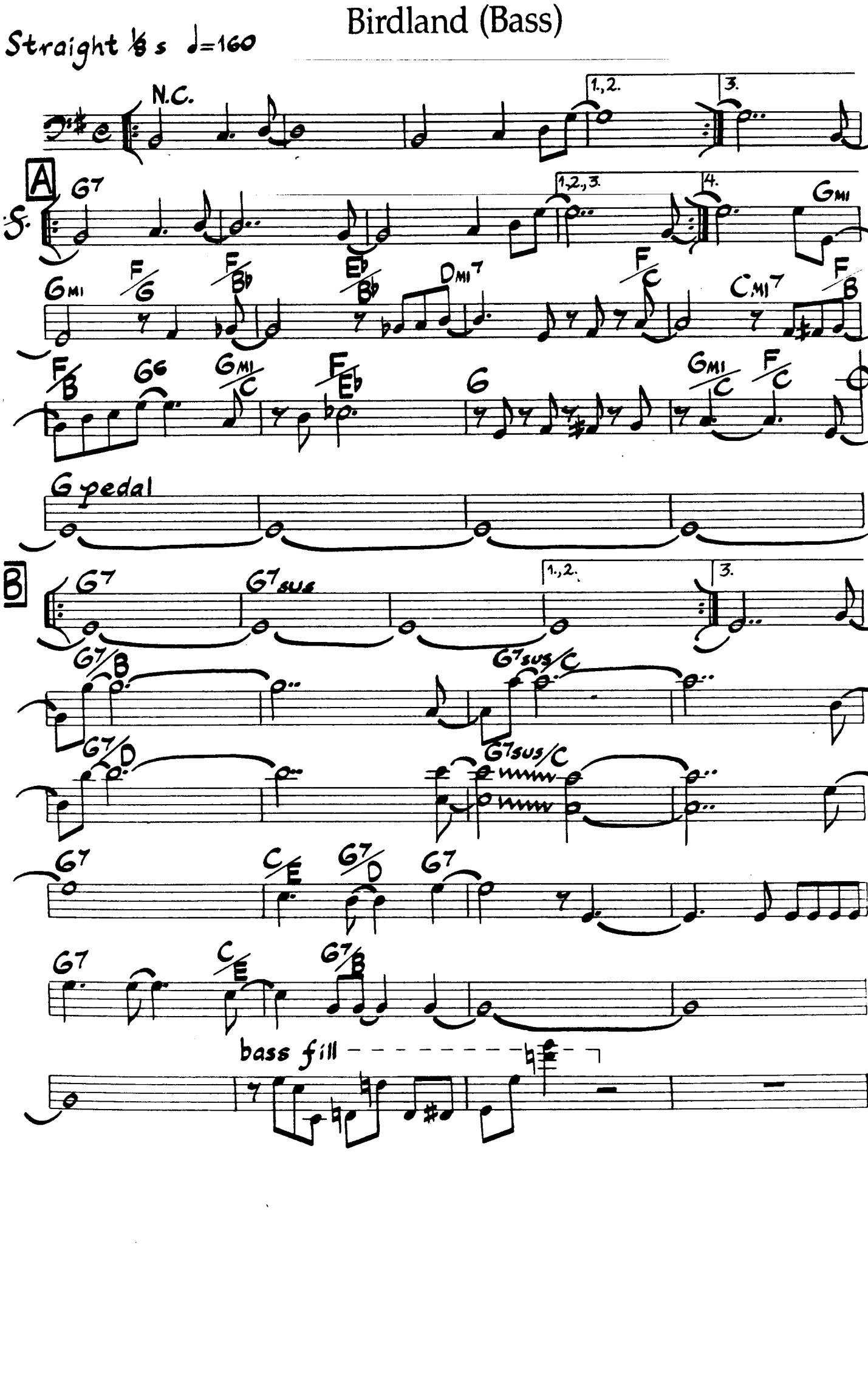
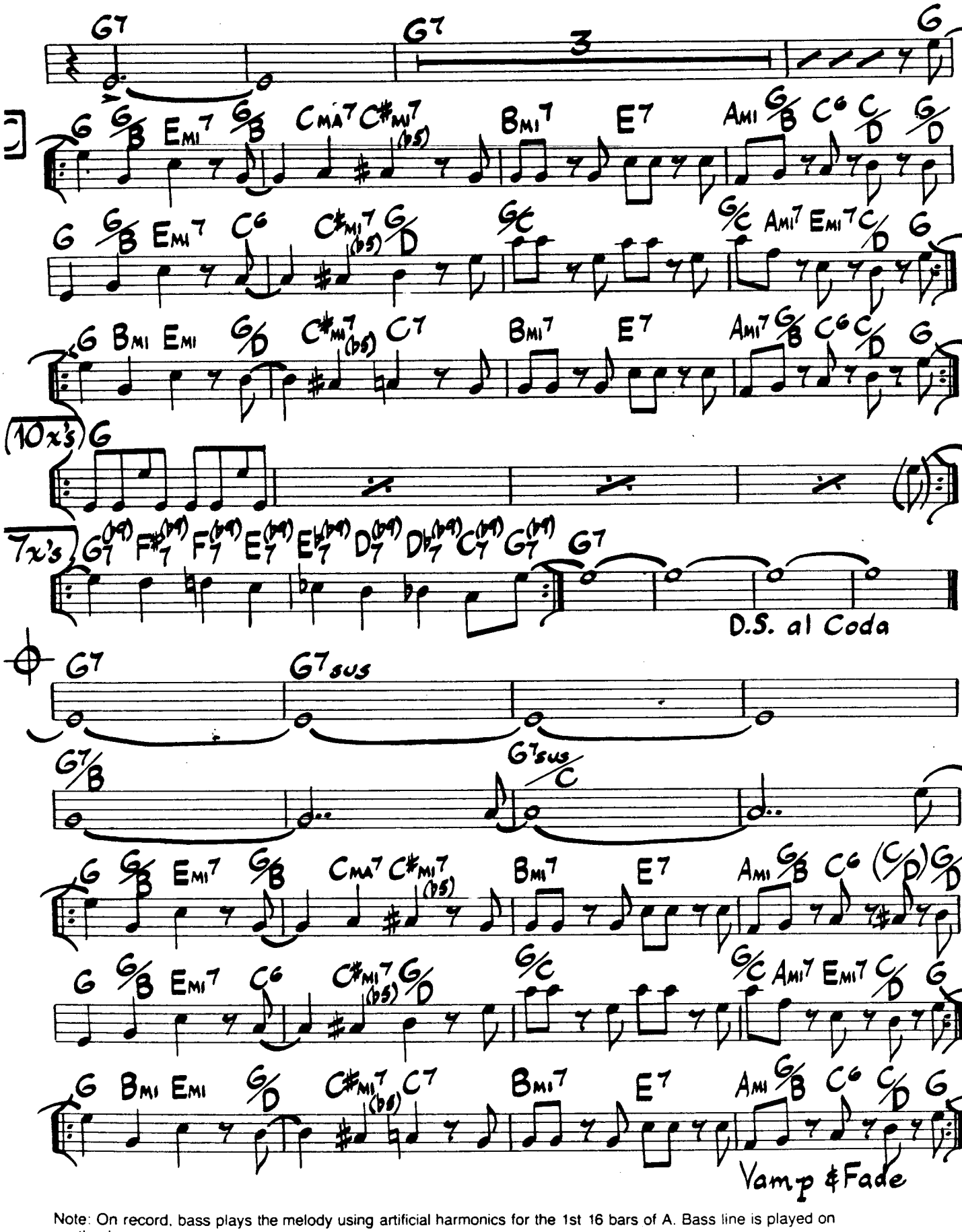


As played on Weather Report's "Heavy Weather"

Birdland (Bass)

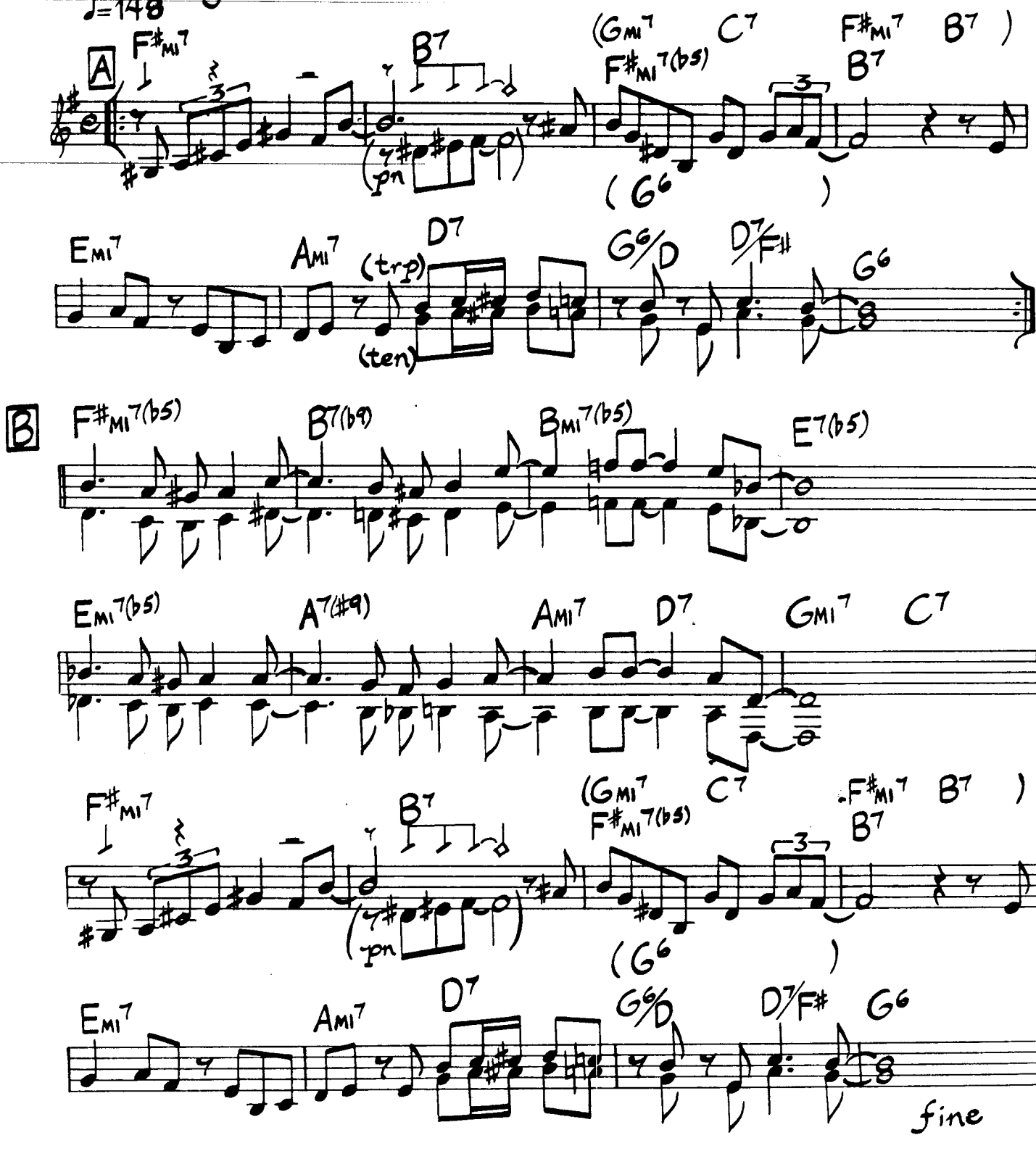




Note: On record, bass plays the melody using artificial harmonics for the 1st 16 bars of A. Bass line is played on synthesizer.

The Blessing

Ornette Coleman



Use chords in parenthesis for solos.

As played on Ornette Coleman's "Something Else"

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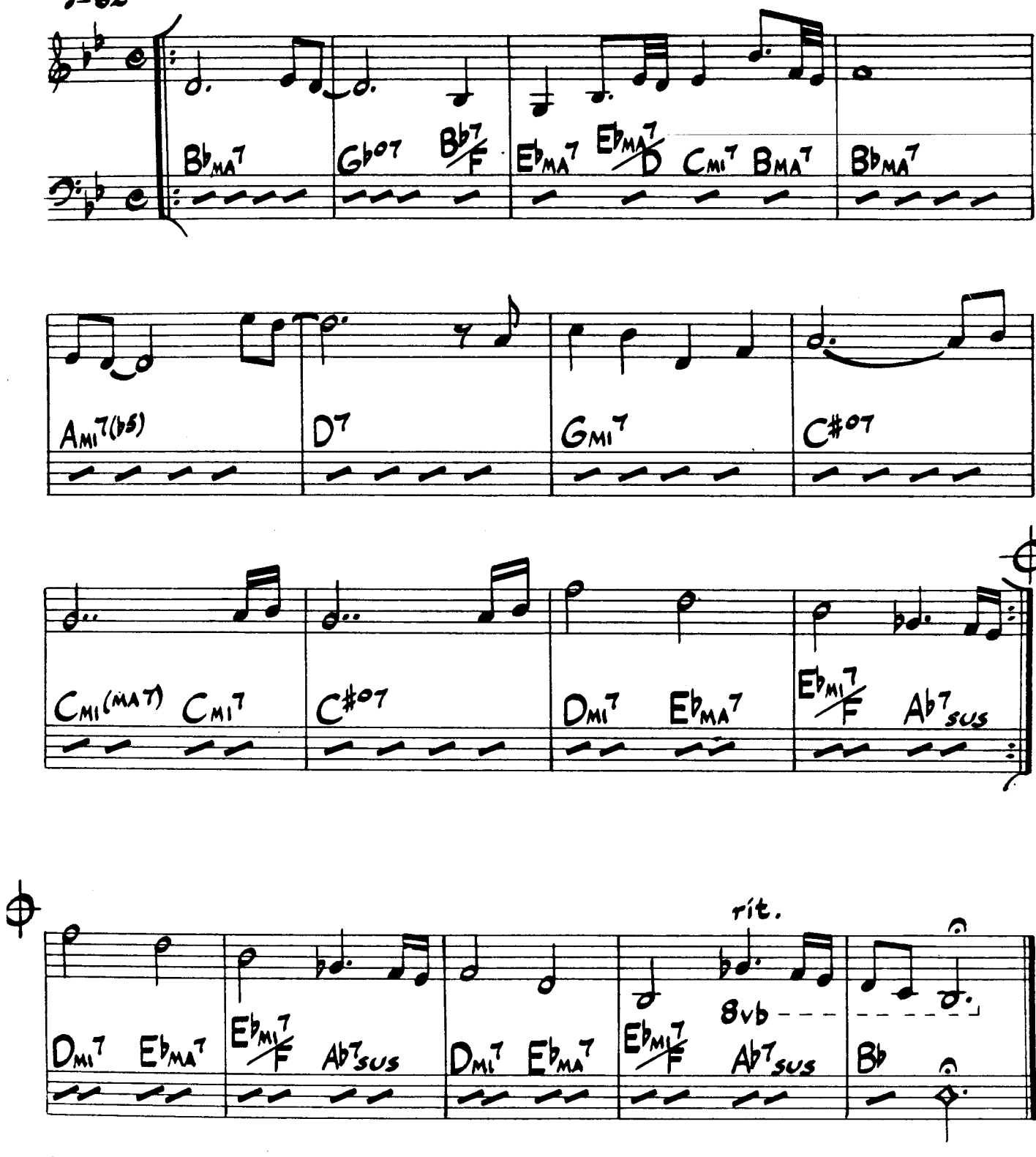
Blues For Sarka

George Mraz

Ballad
♩=62



As played on Tommy Flanagan's "Blues And Ballads"

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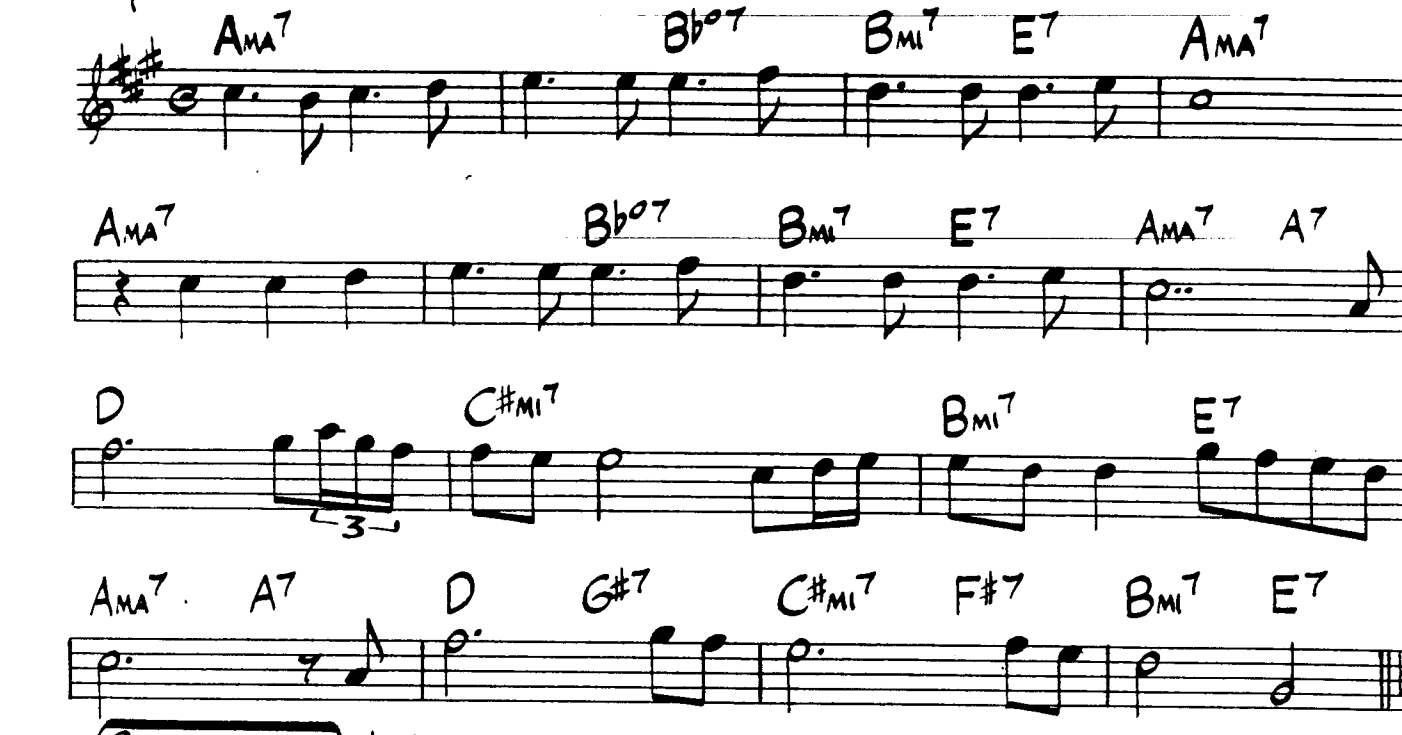
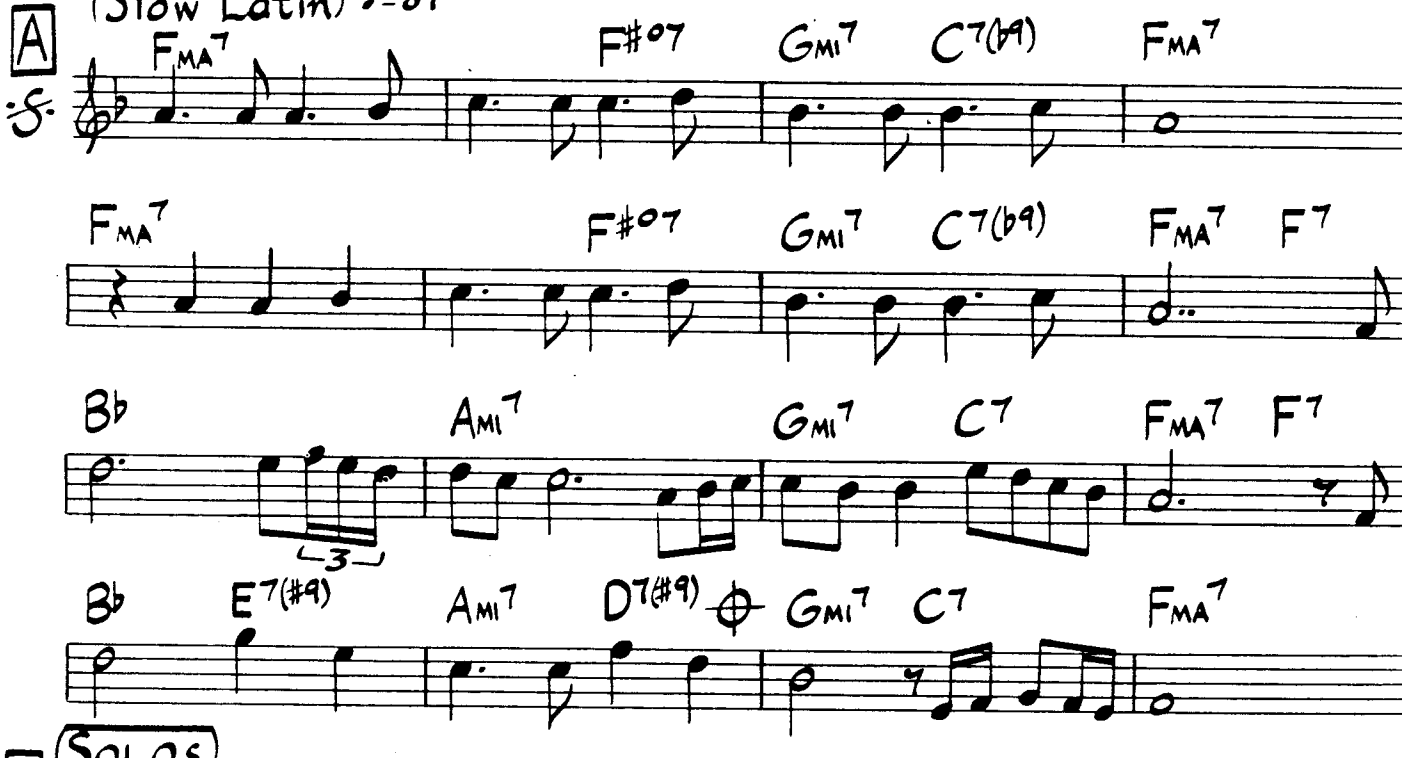
Blue Dove

Mexican Folk Song
arr. by Jim Hall
& Red Mitchell

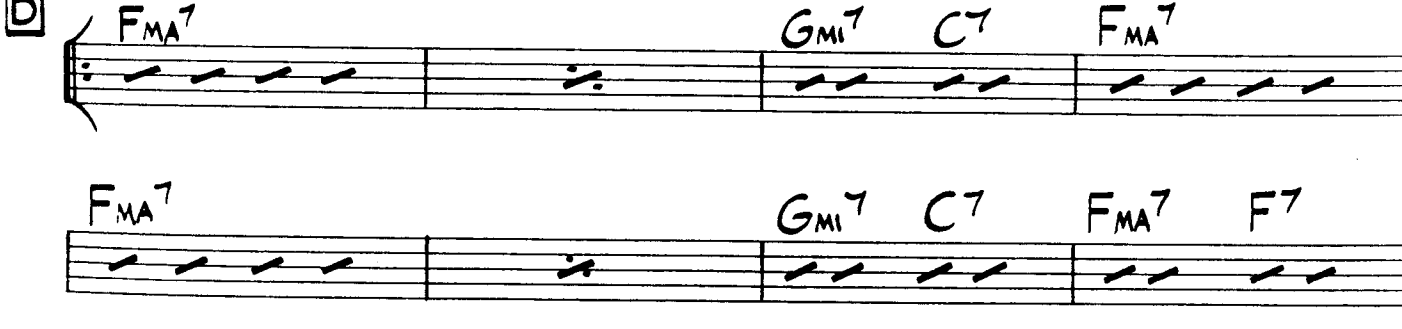
Freely (Intro)



A (Slow Latin) ♩=87



B (Solos)



As played on "Jim Hall And Red Mitchell"

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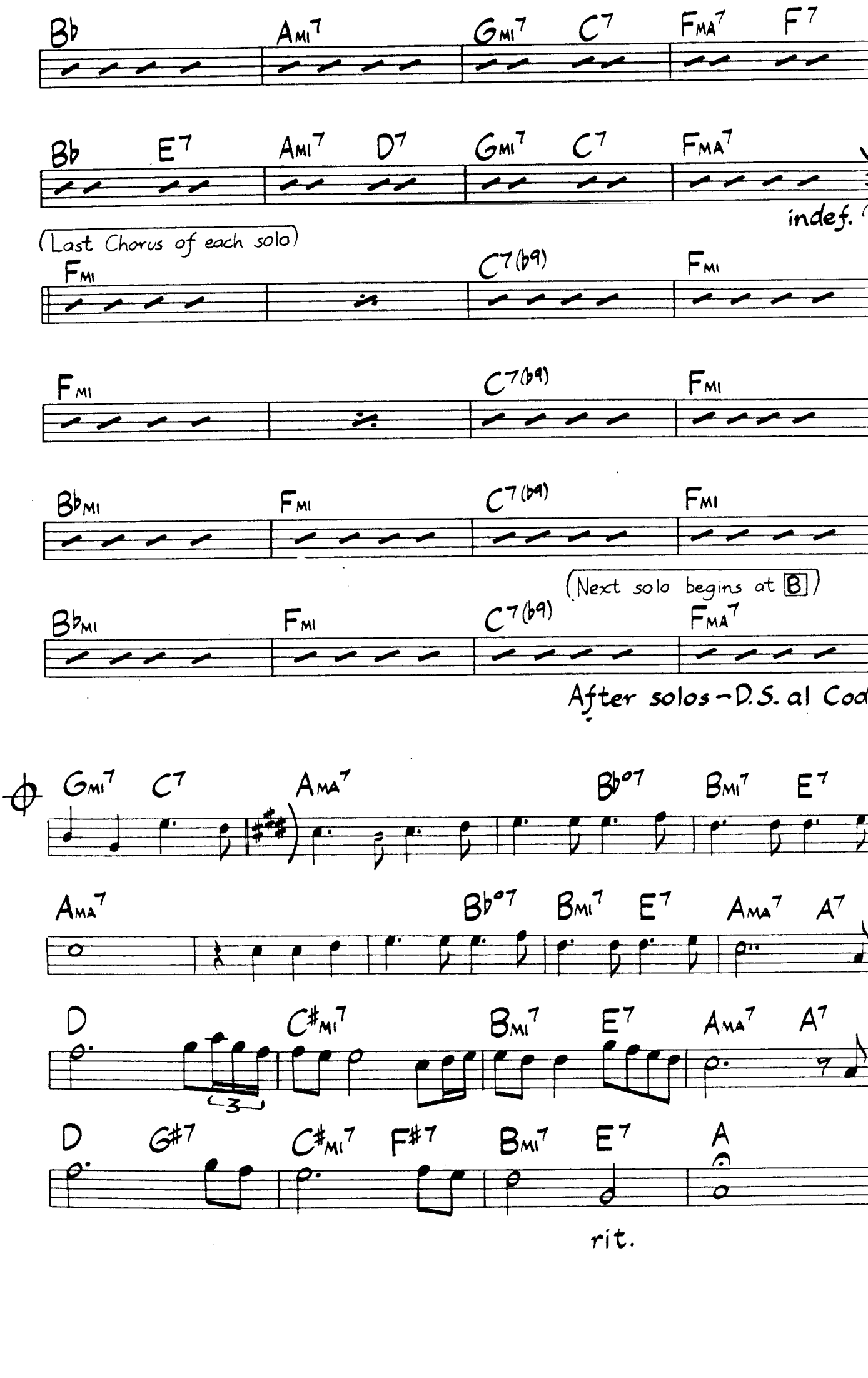
Bb AMI7 GMI7 C7 FMA7 F7
Bb E7 AMI7 D7 GMI7 C7 FMA7
indef.
(Last Chorus of each solo)
FMI C7(b9) FMI
FMI C7(b9) FMI
BbMI FMI C7(b9) FMI
(Next solo begins at B)
BbMI FMI C7(b9) FMA7
After solos - D.S. al Coda
GMI7 C7 AMA7 Bb07 BMI7 E7
AMA7 Bb07 BMI7 E7 AMA7 A7
D C#MI7 BMI7 E7 AMA7 A7
3
D G#7 C#MI7 F#7 BMI7 E7 A
rit.

Brazilian Love Affair

George Du

Medium Samba/Funk ♩=126

(Intro) N.C.

(perc.) (gtr. w/bass)

(4x's) Dmi9 Gmi9/D 1,2,3 4.

mp (gtr.)

A

Dmi9 Bb MA7

morn-ing, On the beach there, Peo-pl

Dmi9 Bb MA7

gath-er To meet the sun-shine. With

Gmi9 Eb MA7 D7(#

pen arms Reach-ing for heav-en; With o-

Gmi9 C9sus A7(b9)/C#

pen hearts and o - pen minds. I found a

Dmi9 Gmi9/D

free! (gtr.)

Dmi9 Gmi9/D

B

Dmi9 Bb MA7

hi - a And in Ri - o, In Sao

Dmi9 Bb MA7

Pau-lo, In Bra - zil- ia. Sand-y

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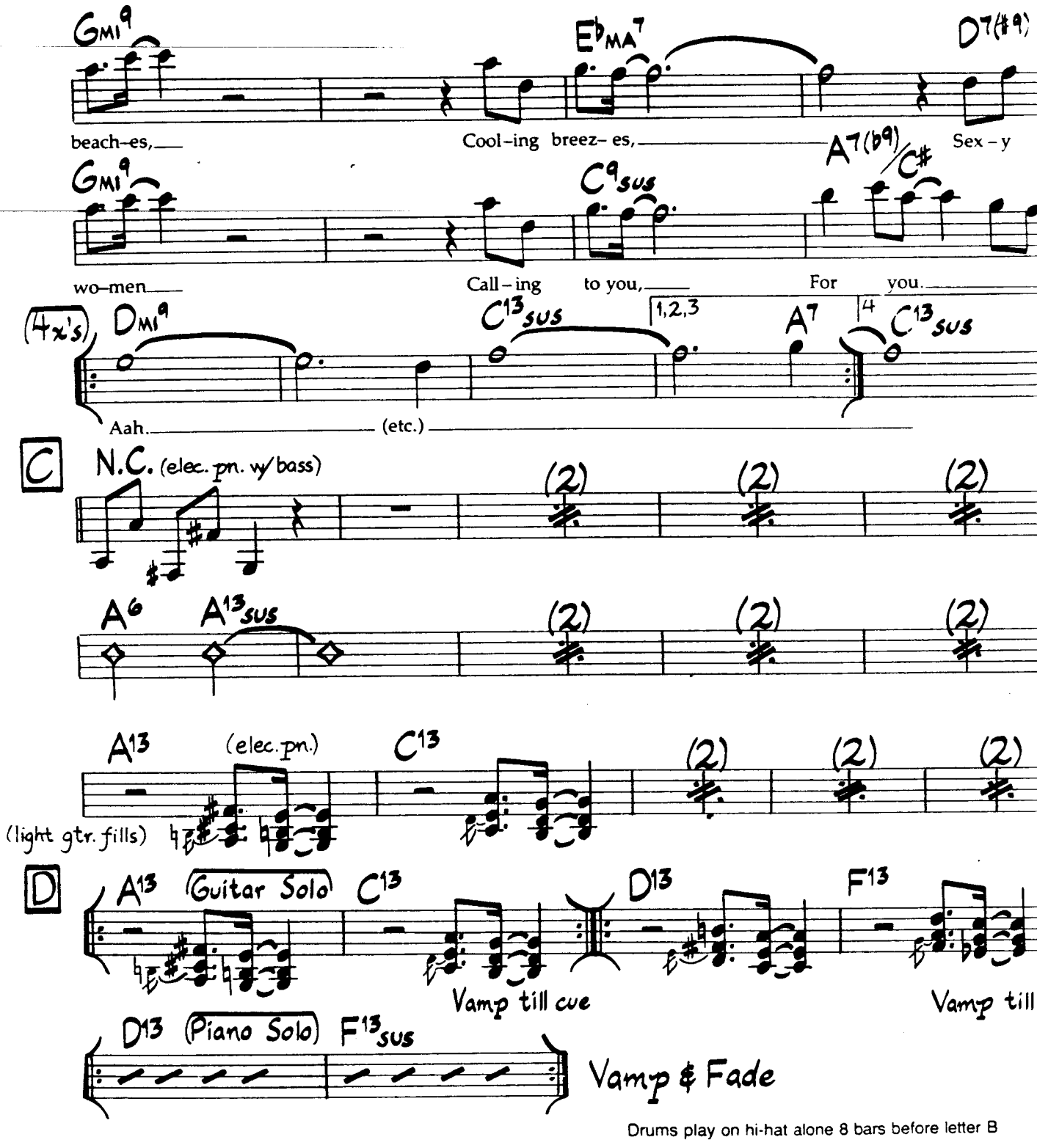


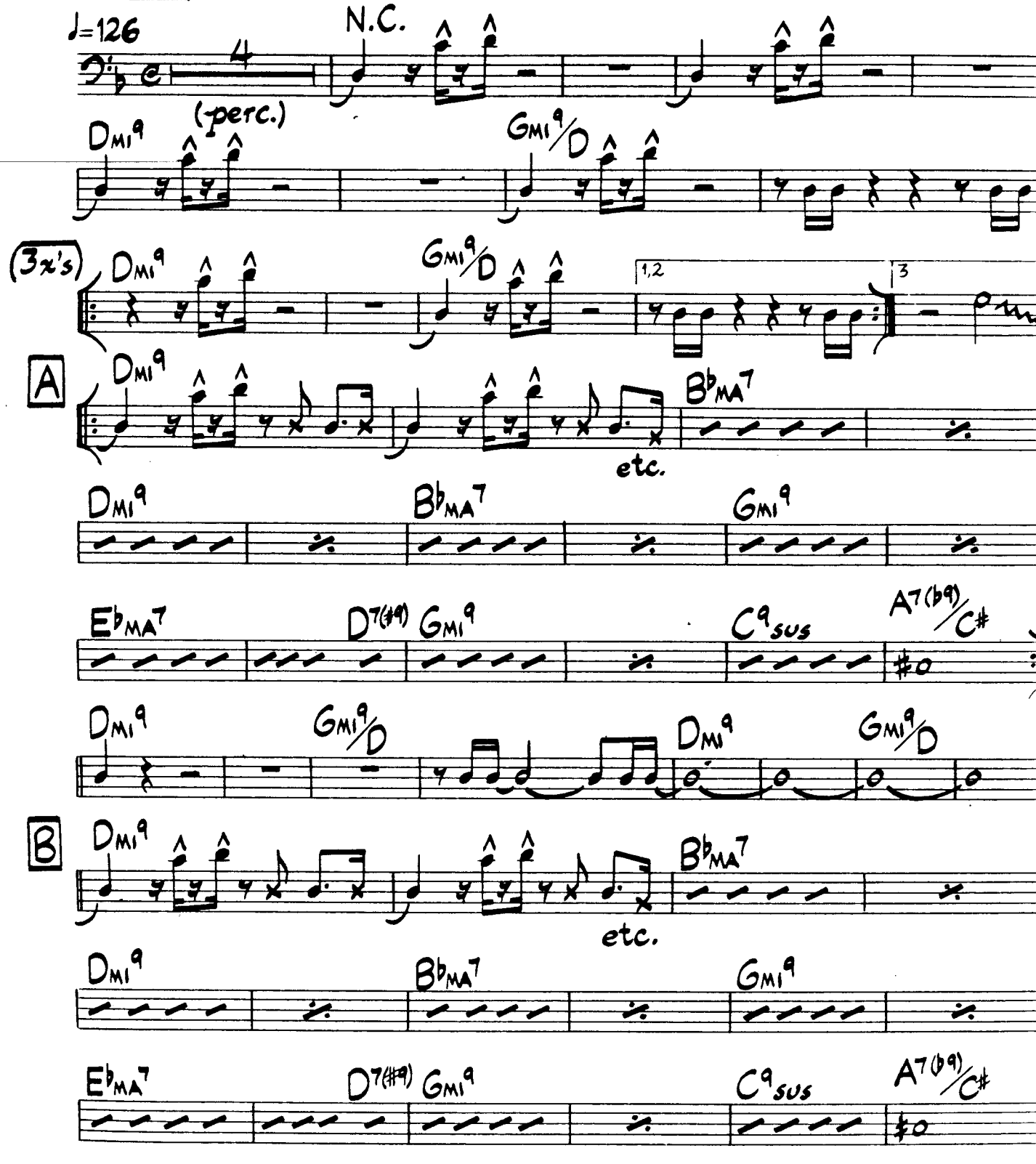
Drums play on hi-hat alone 8 bars before letter B

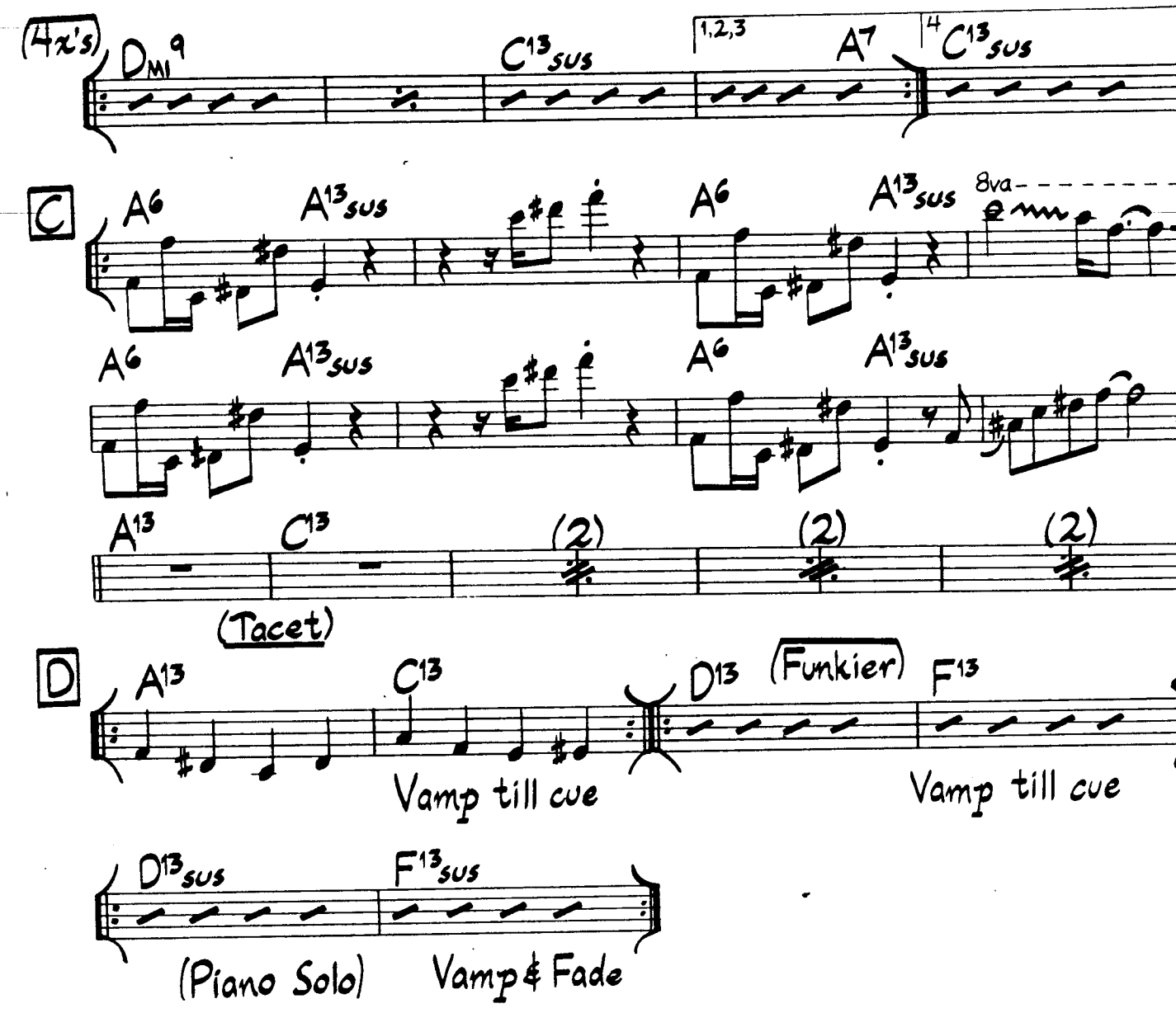
SECOND VERSE AT A
Lover, by the seaside
With sexy brown skin and haunting eyes.
Time keeps passing, but no one cares.
Life for living is the thing there.
Be yourself, be free!

As played on George Duke's "Brazilian Love Affair"

Brazilian Love Affair (Bass Part)

Medium Funk/Samba

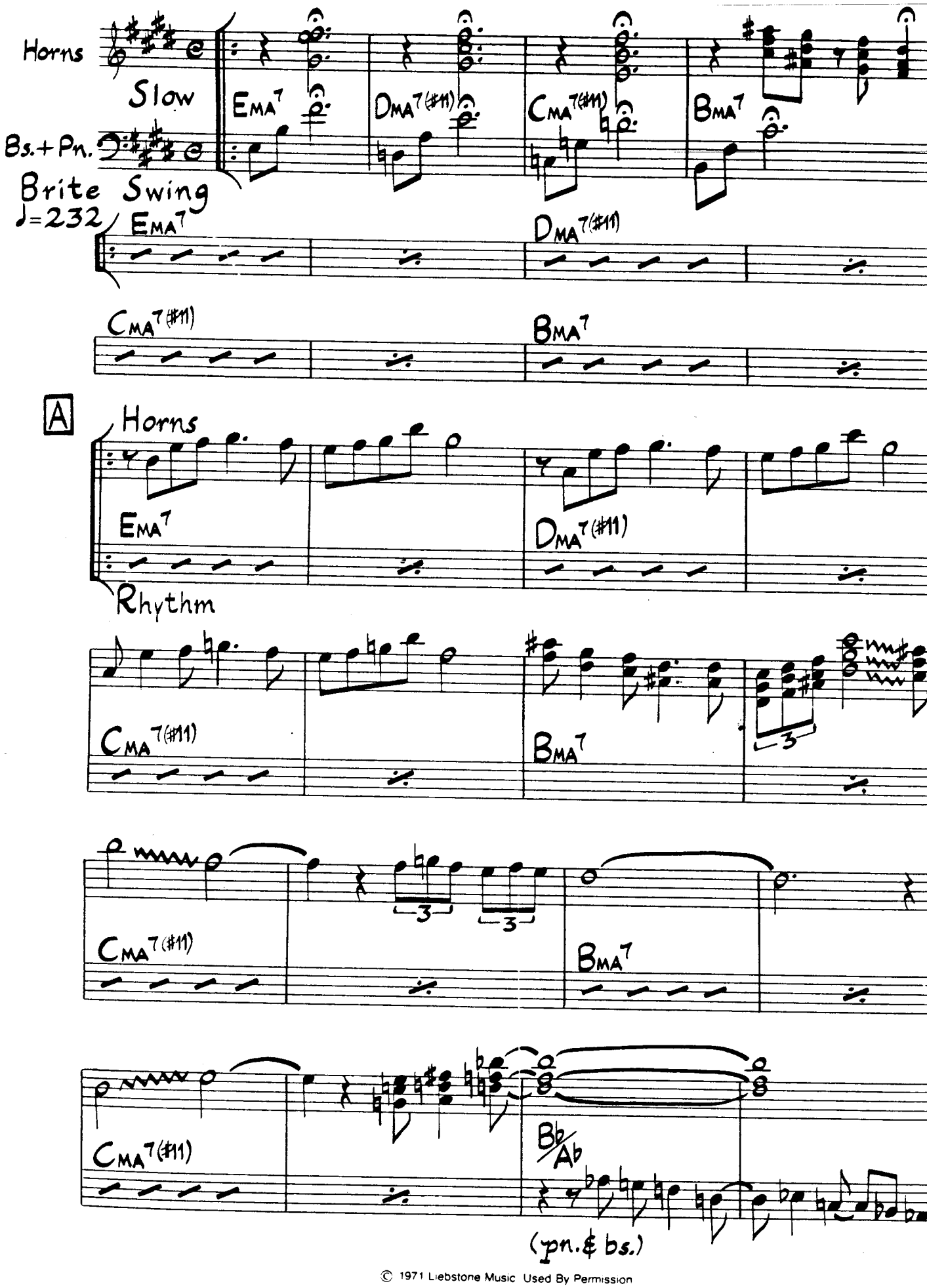



(4x's)
Dmi9
C13sus
1,2,3
A7
4
C13sus
C
A6
A13sus
A6
A13sus
8va
A6
A13sus
A6
A13sus
A13
C13
(2)
(2)
(2)
(Tacet)
D
A13
C13
D13
(Funkier)
F13
Vamp till cue
Vamp till cue
D13sus
F13sus
(Piano Solo)
Vamp & Fade

Intro & Ending

A Brite Piece

Dave Lieb



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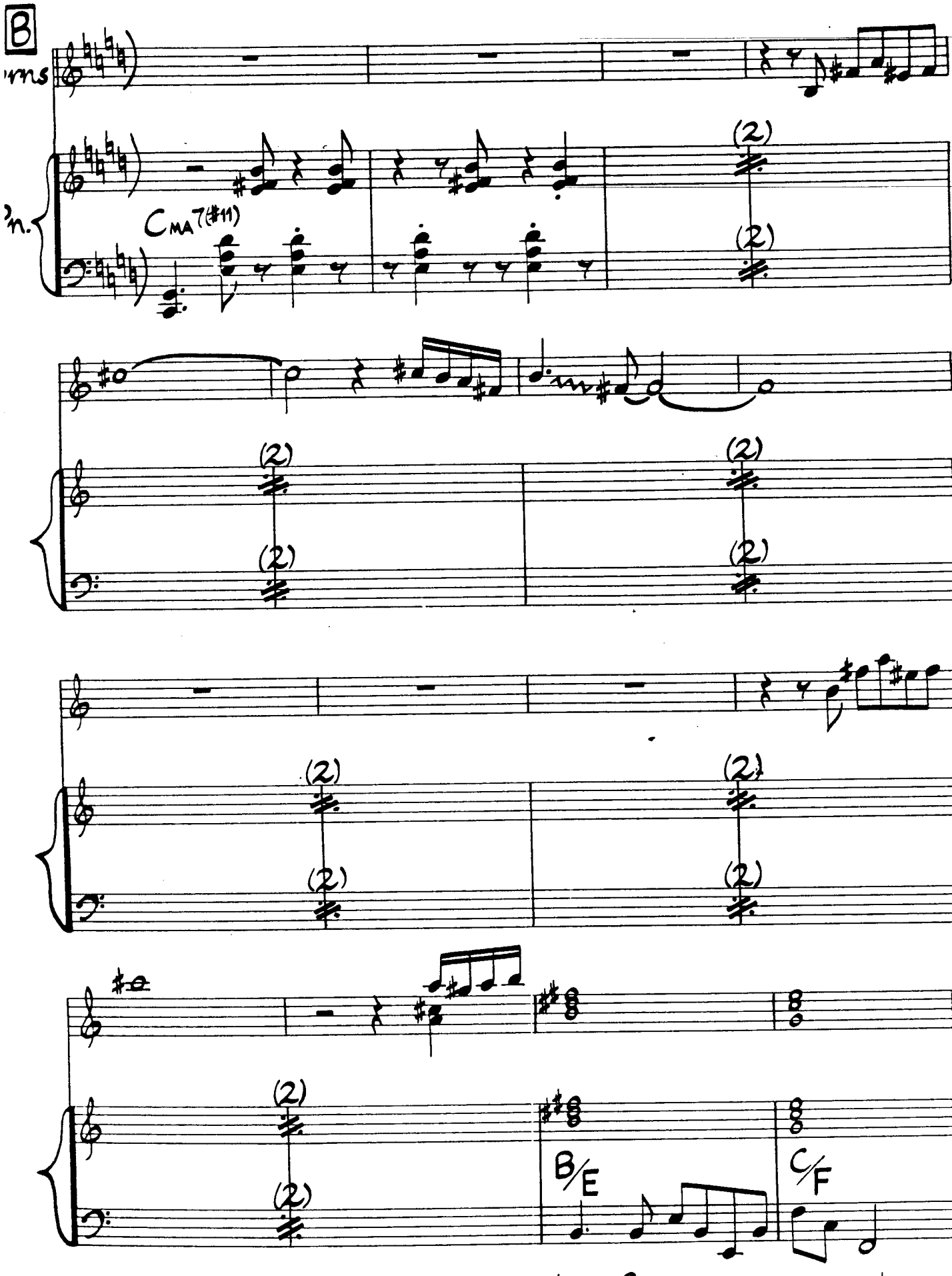
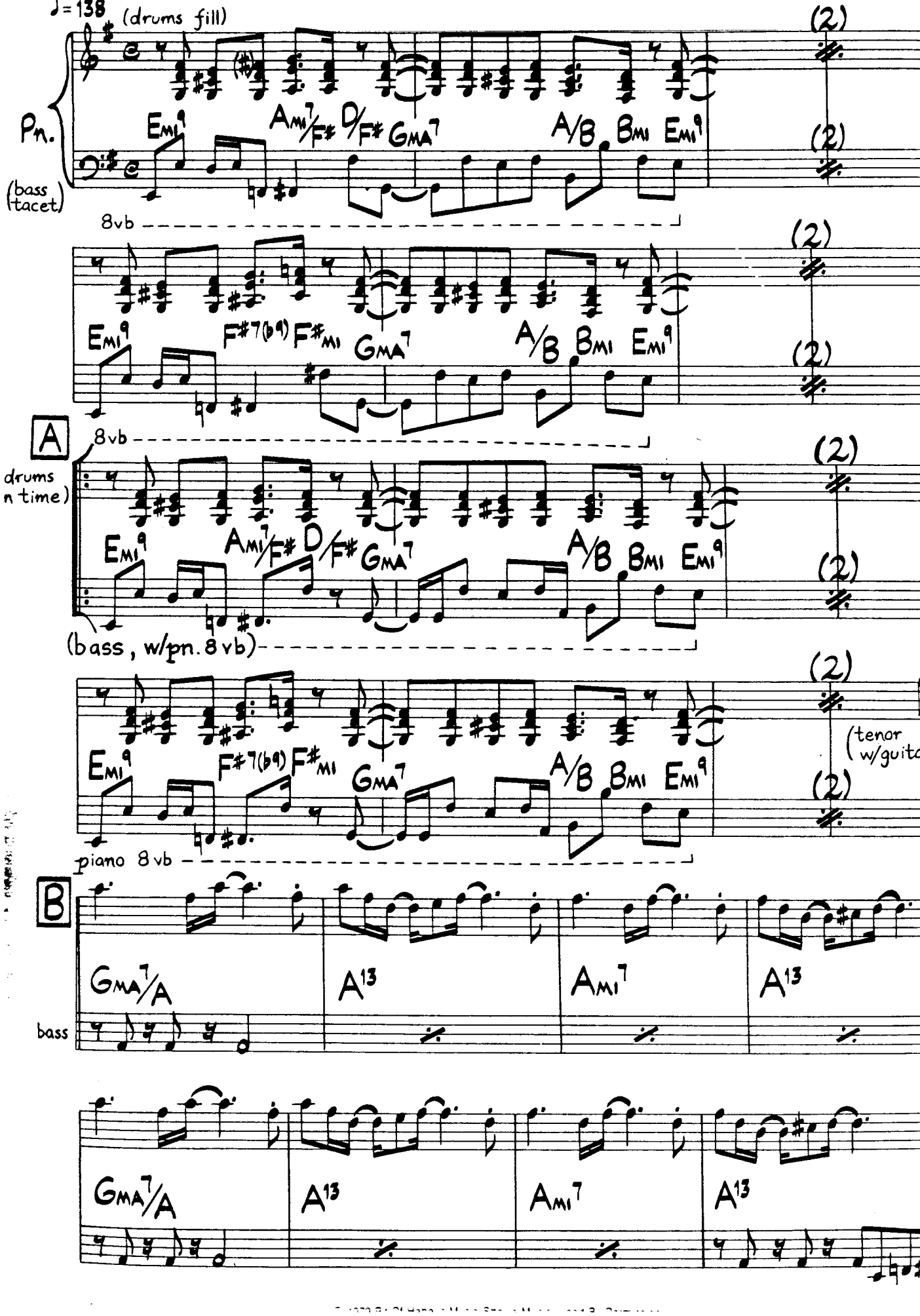


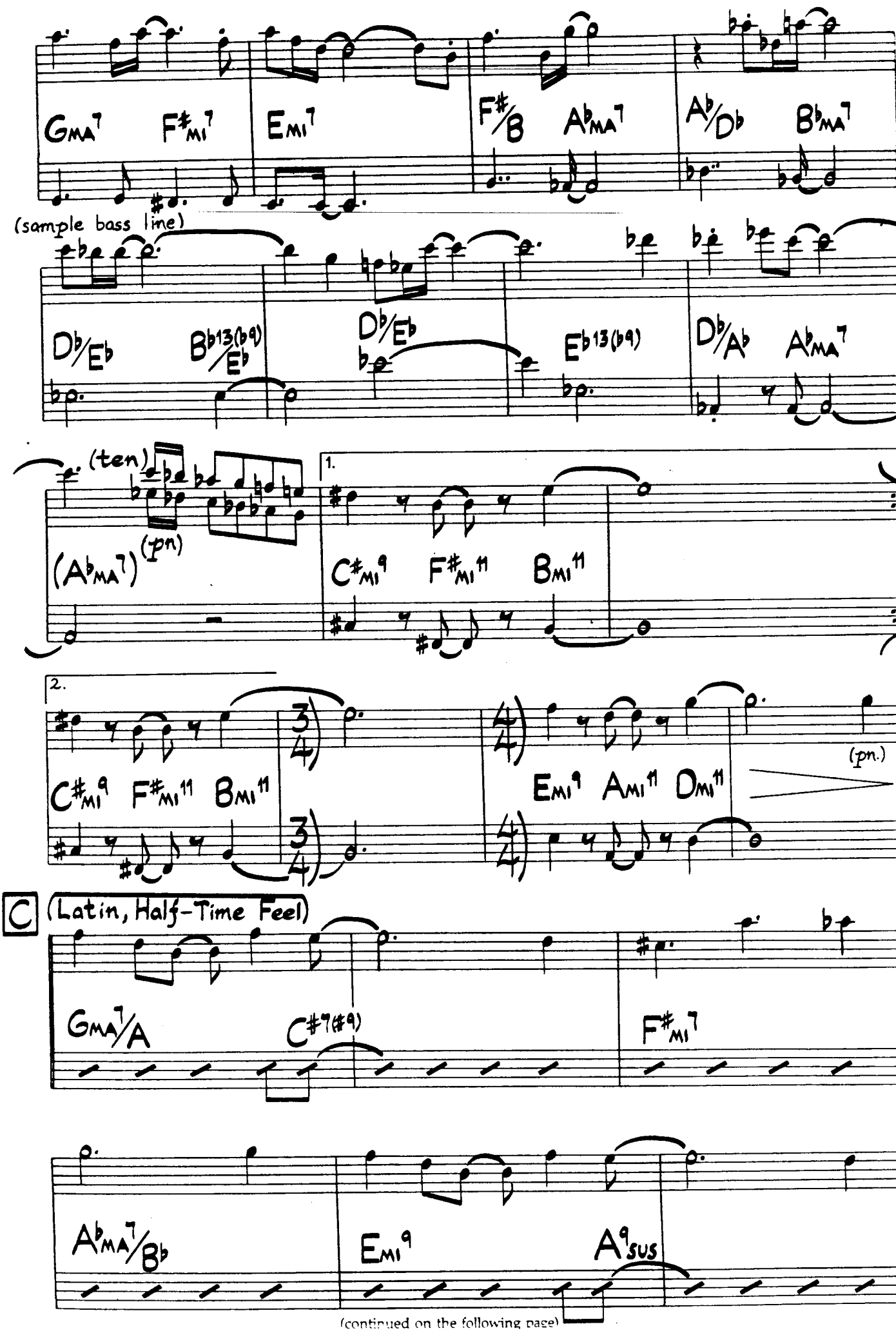
As played on Elvin Jones' "Merry-Go-Round"

Solos - AAB Ending - play intro 1

Bullet Train

Lee Ritenor
Ernie Watt





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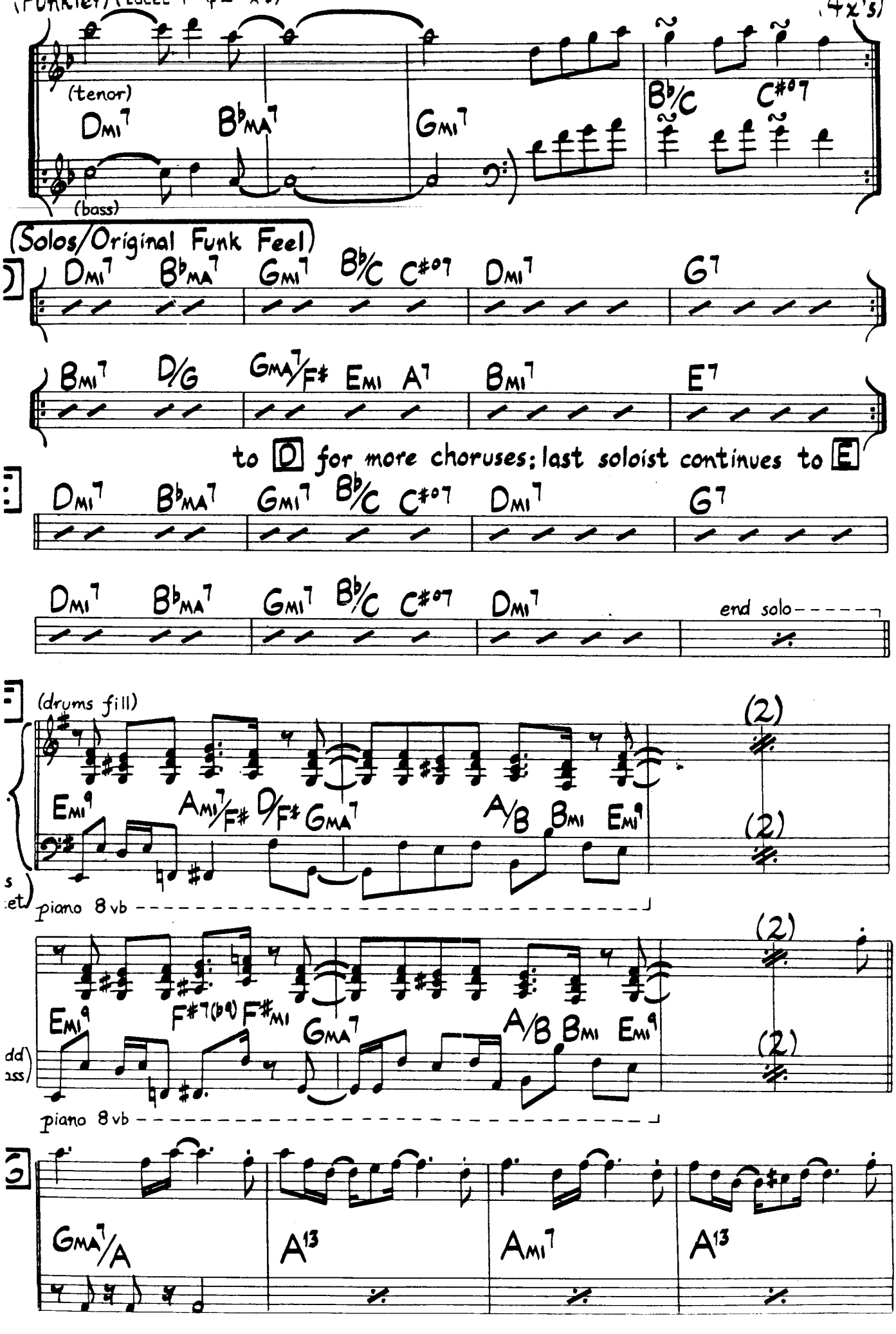
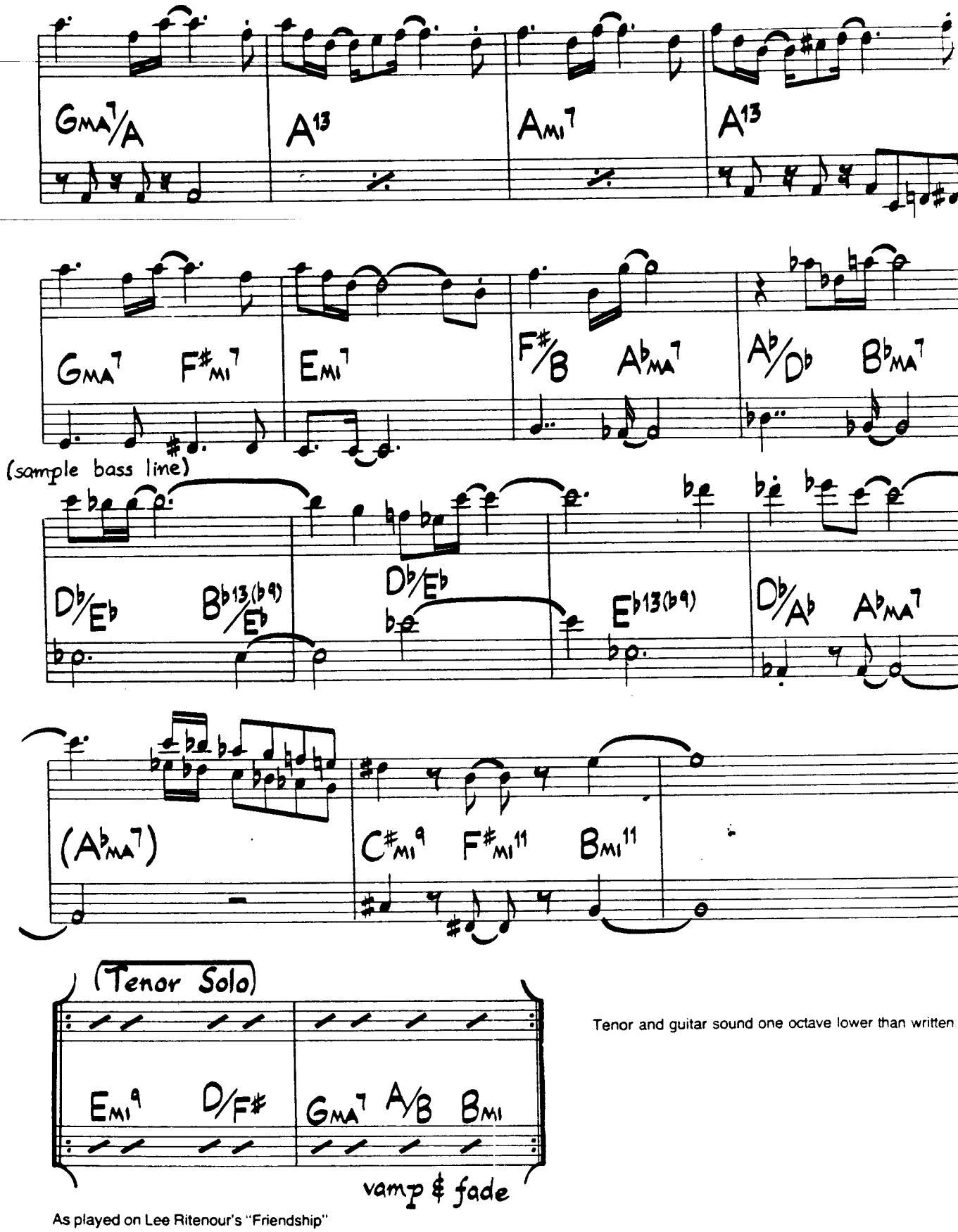

(4x's)
(tenor)
DMI7
B♭MA7
GMI7
B♭/C
C#07
(bass)
(Solos/Original Funk Feel)
DMI7
B♭MA7
GMI7
B♭/C
C#07
DMI7
G7
BMI7
D/G
GMA7/F#
EMI
A7
BMI7
E7
to D for more choruses; last soloist continues to E
DMI7
B♭MA7
GMI7
B♭/C
C#07
DMI7
G7
DMI7
B♭MA7
GMI7
B♭/C
C#07
DMI7
end solo
(drums fill)
EMI9
AMI7/F#
D/F#
GMA7
A/B
BMI
EMI9
(2)
(2)
piano 8vb
EMI9
F#7(b9)
F#MI
GMA7
A/B
BMI
EMI9
(2)
(2)
piano 8vb
GMA7/A
A13
AMI7
A13



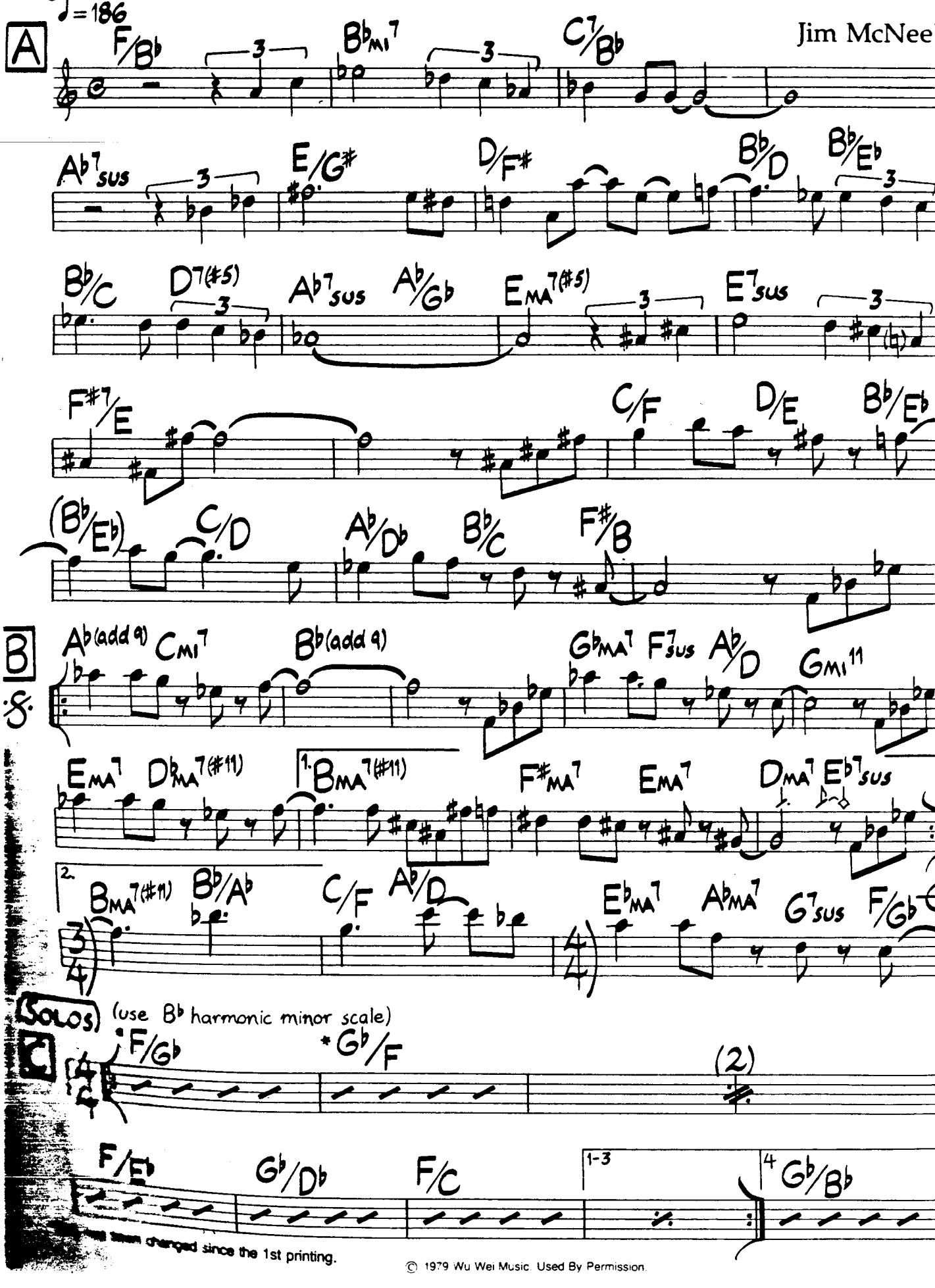
Tenor and guitar sound one octave lower than written

As played on Lee Ritenour's "Friendship"

Medium
straight 1/8s
♩ = 186

Burgundy And The Virgin Snow

Jim McNee



Some items changed since the 1st printing.

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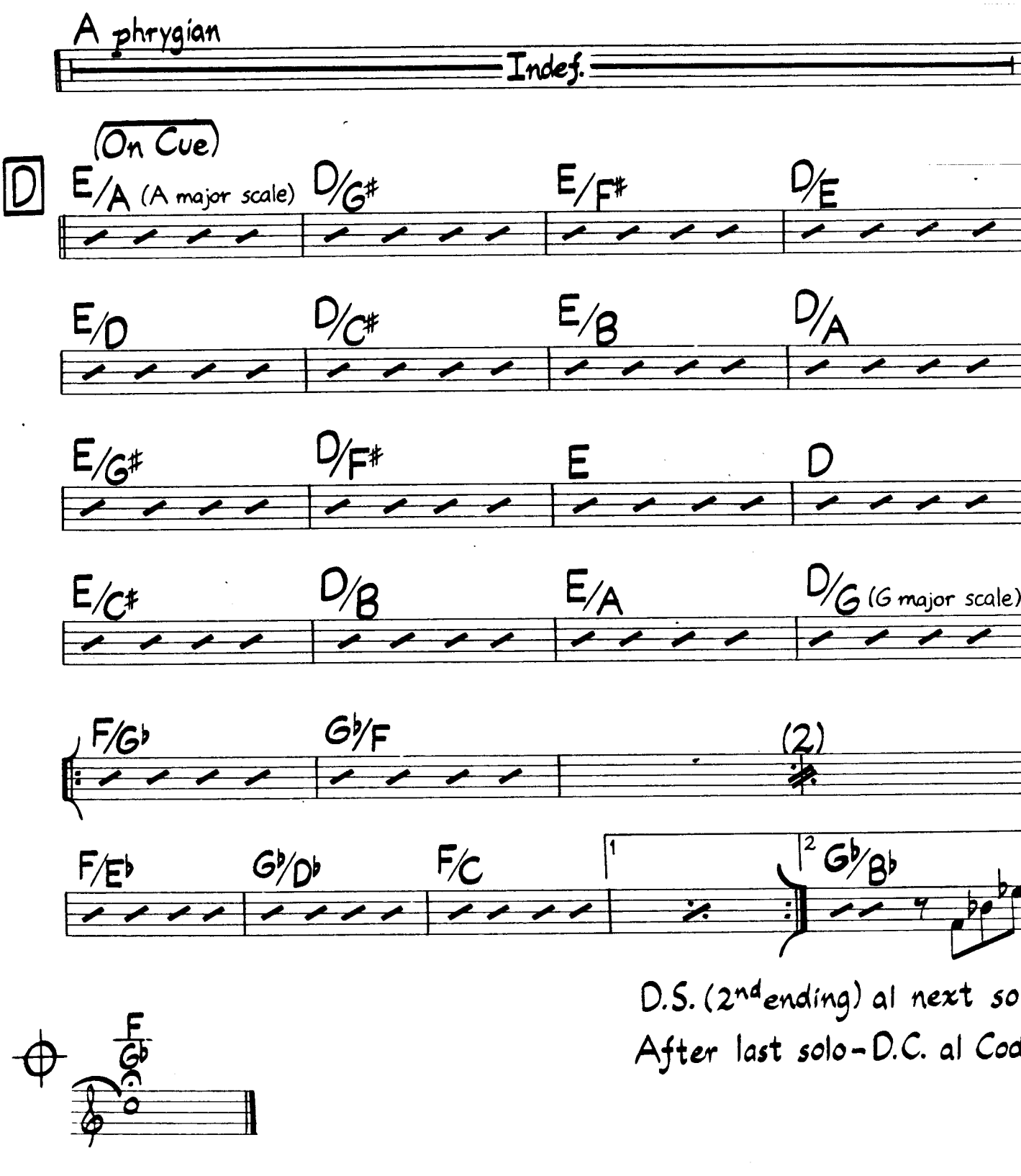
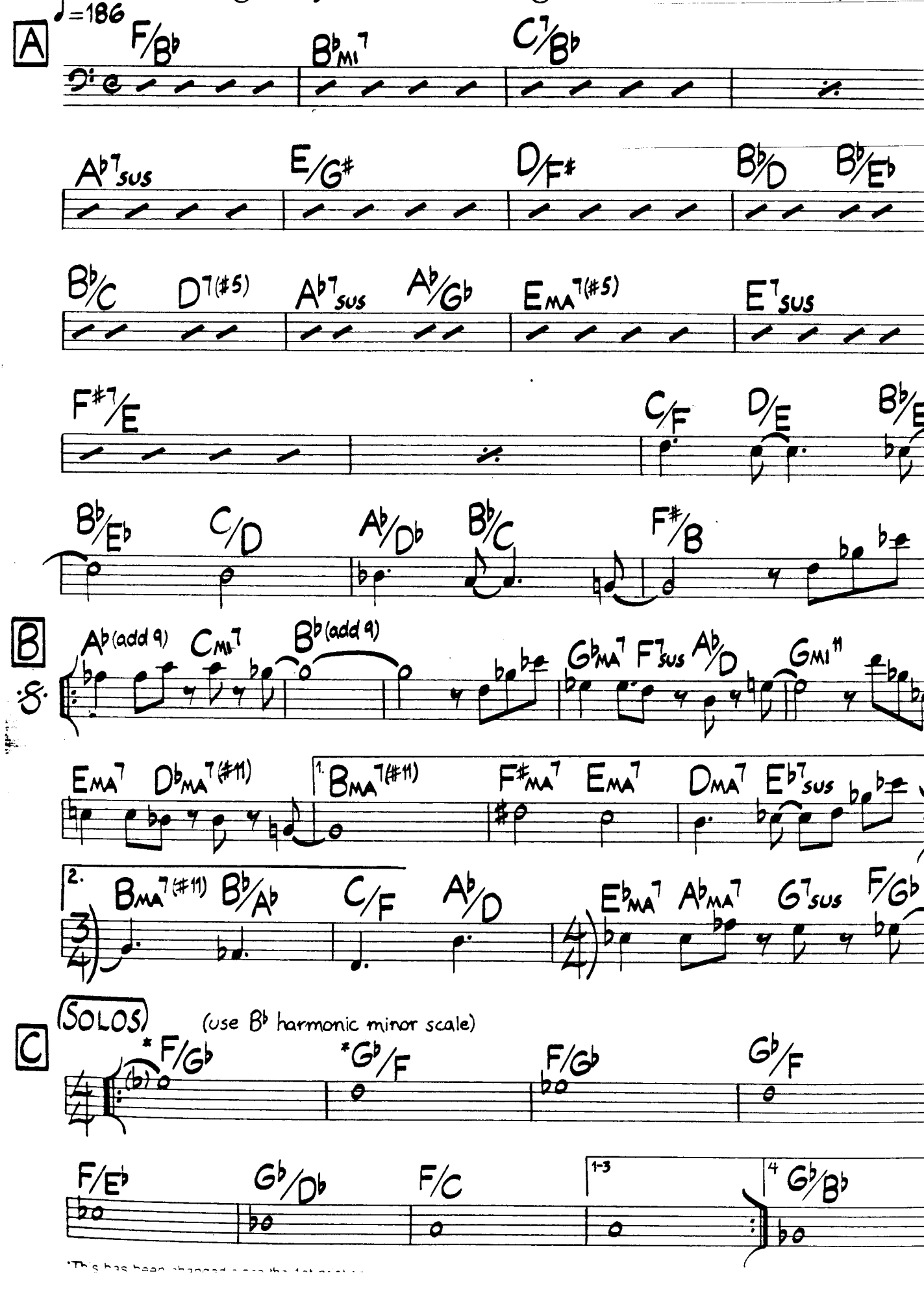


As played on Jim McNeely's "The Plot Thickens"

Straight 1/8 s

Burgundy And The Virgin Snow (Bass Part)



*This has been changed since the 1st print...

A phrygian

Indef.

(On Cue)

D

E/A (A major scale) D/G♯ E/F♯ D/E

E/D D/C♯ E/B D/A

E/G♯ D/F♯ E D

E/C♯ D/B E/A D/G (G major sc

F/G♭ G♭/F F/G♭ G♭/F

F/E♭ G♭/D♭ F/C 1 2 G♭/B♭

D.S. (2nd ending) al next

After last solo - D.C. al

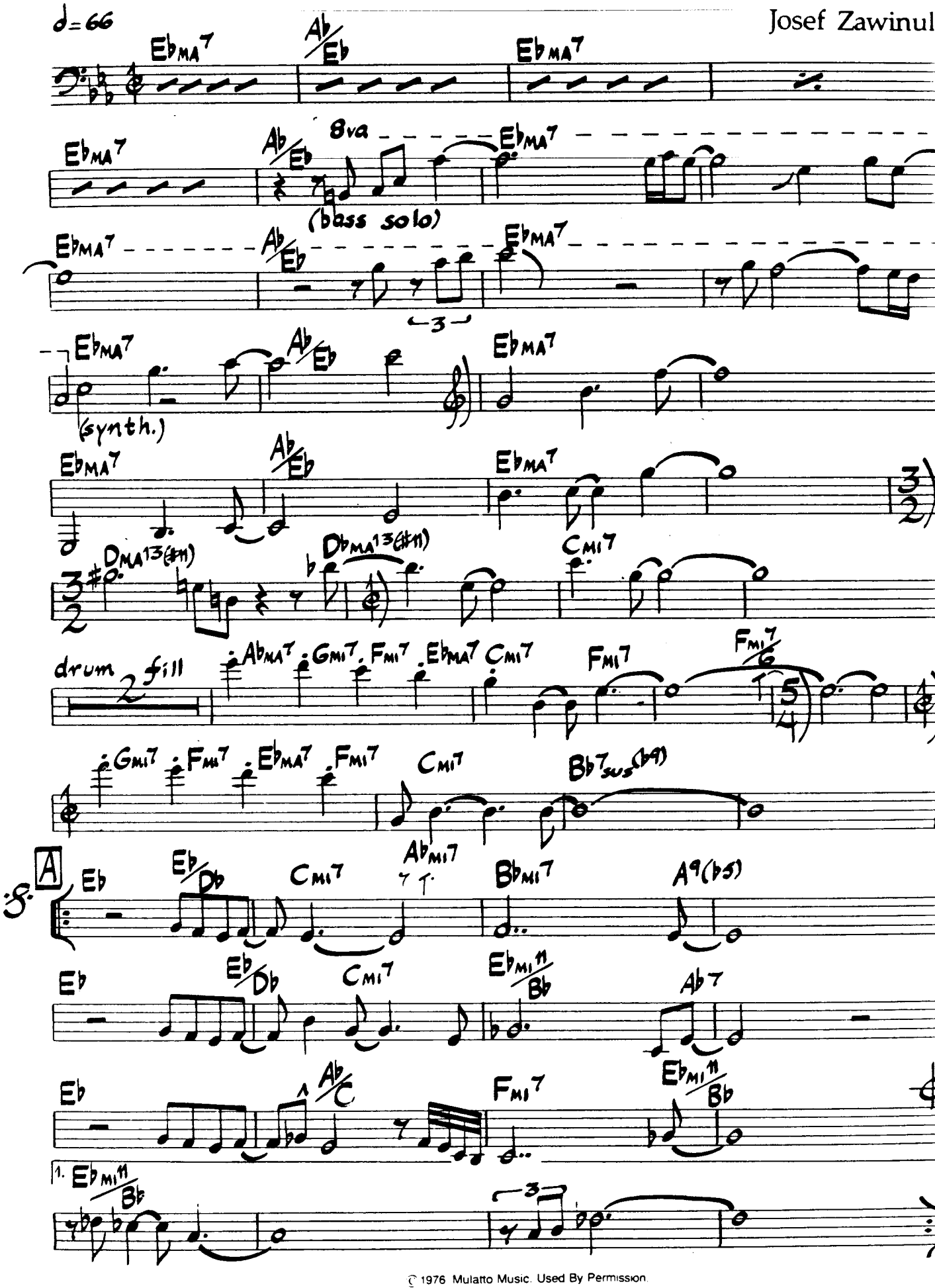
F/G♭

Funk Ballad

Cannonball

Josef Zawinul

♩=66



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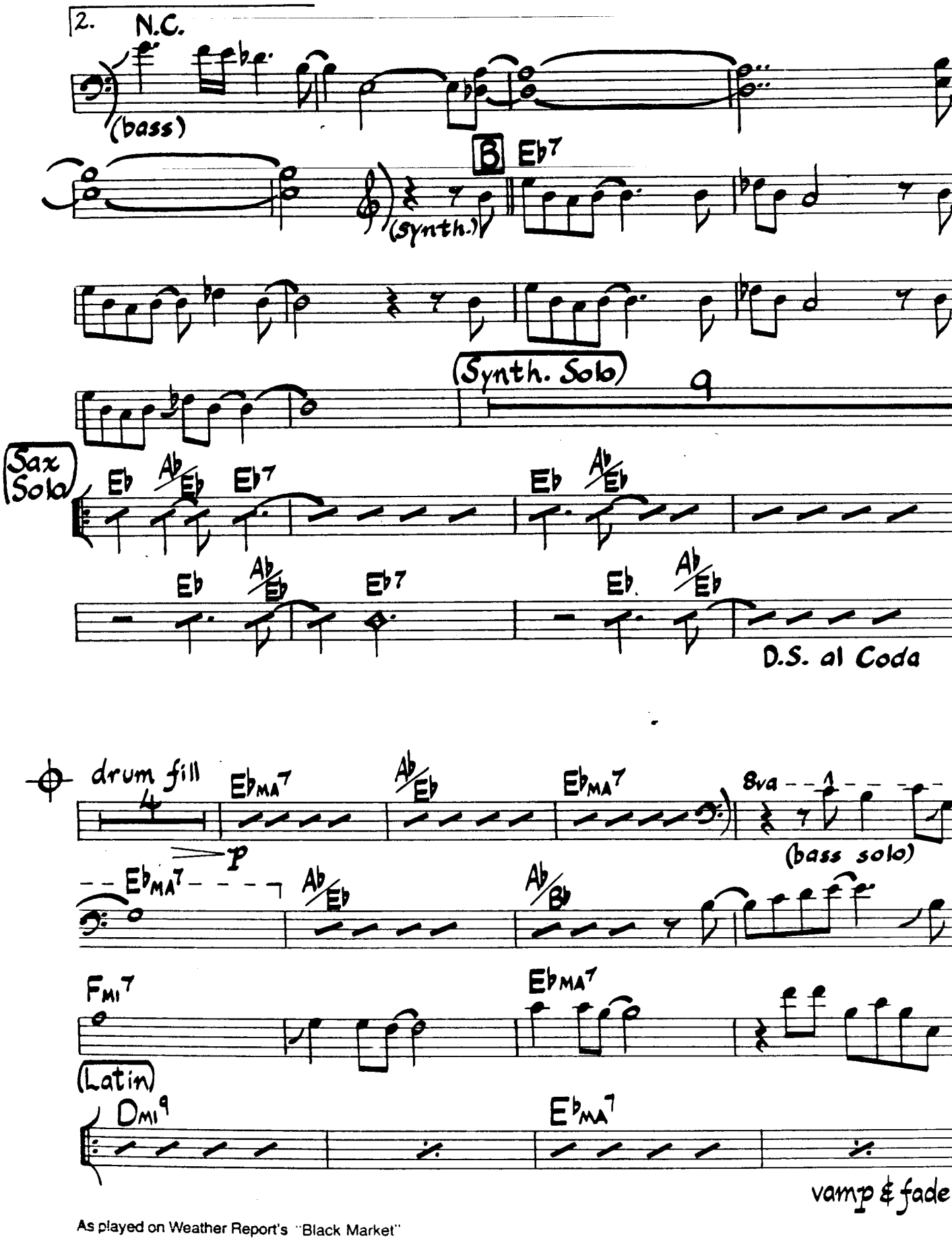
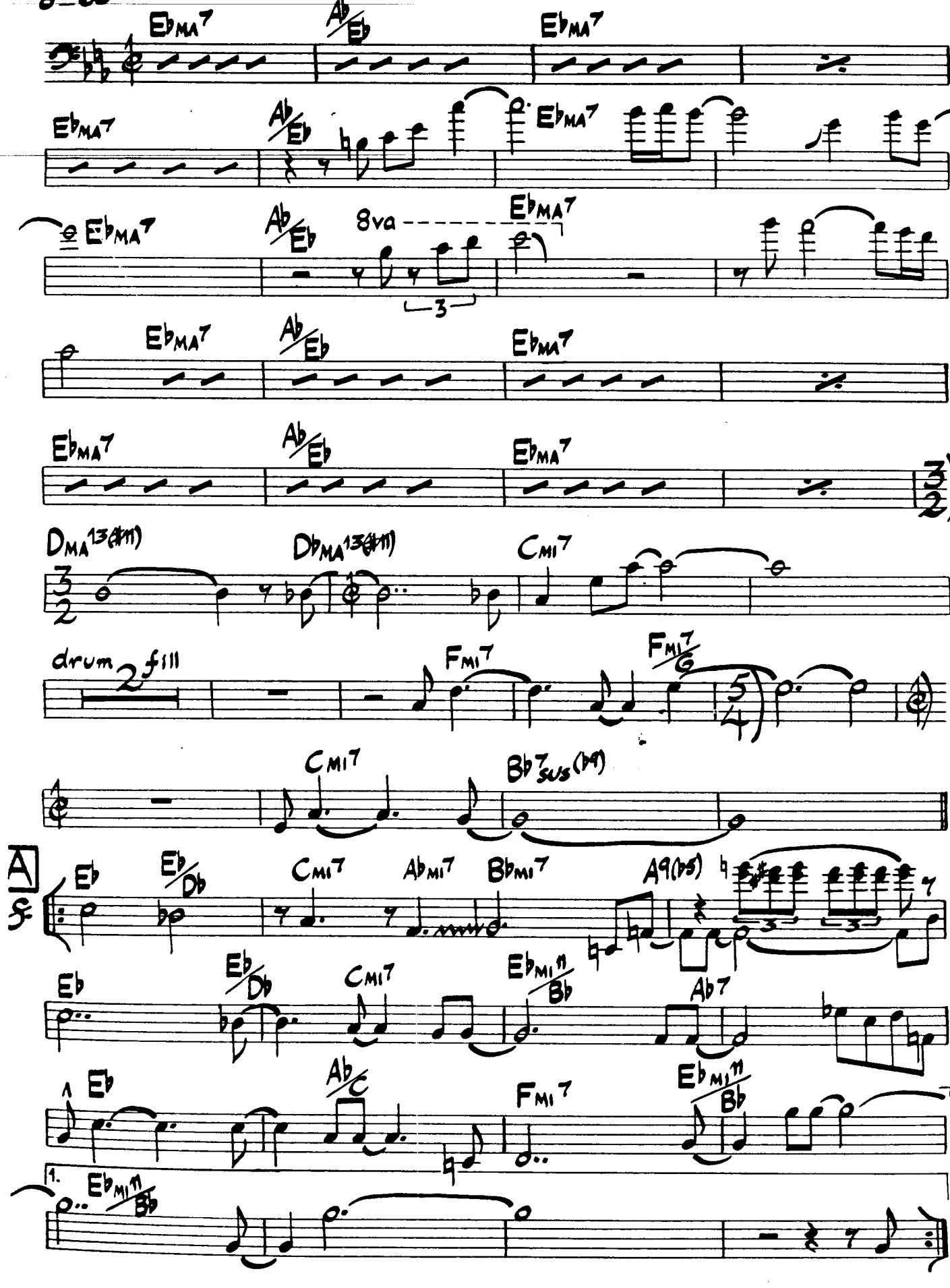


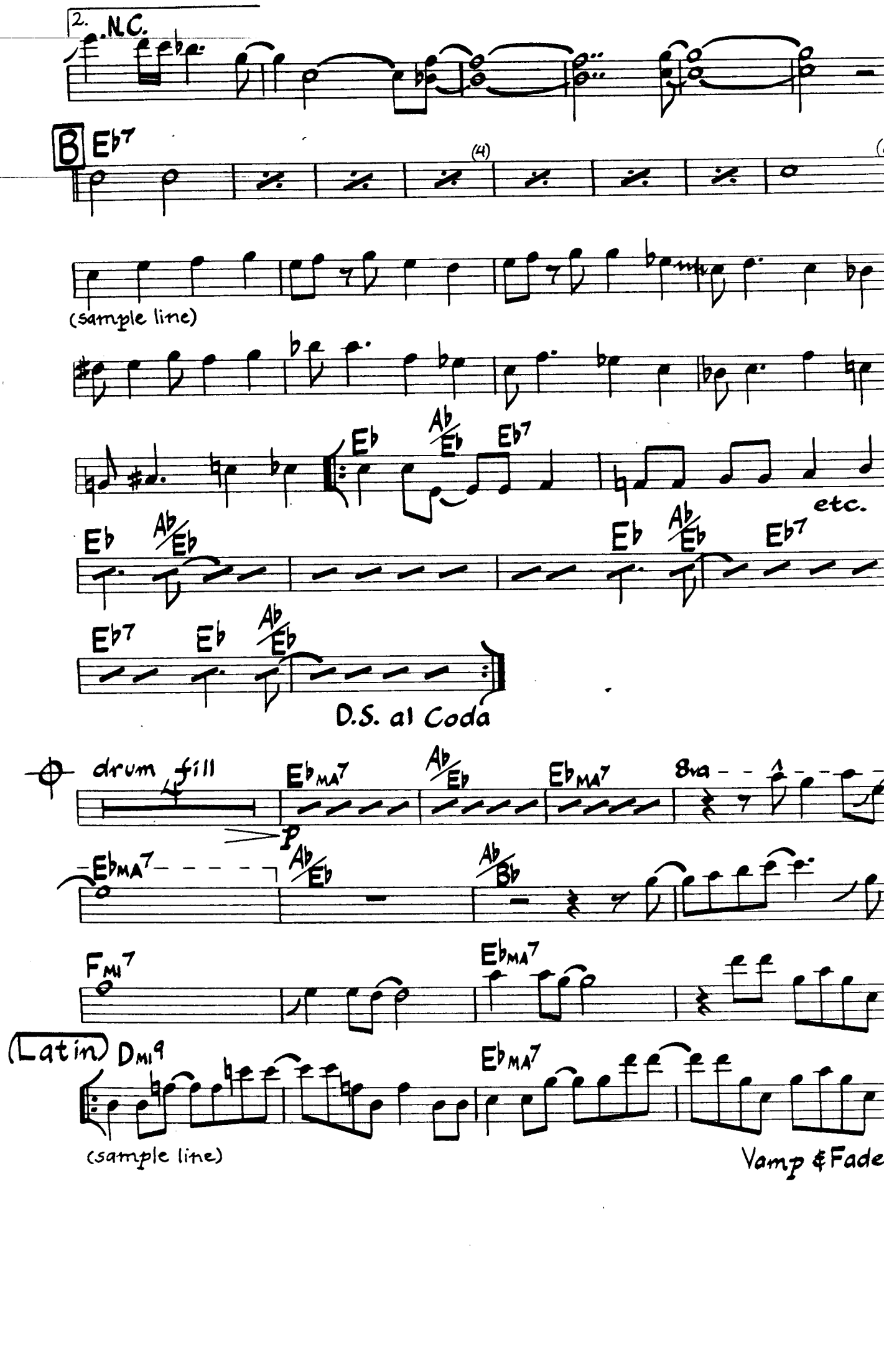
As played on Weather Report's "Black Market"

Cannonball (Bass)

Funk Ballad

♩=66



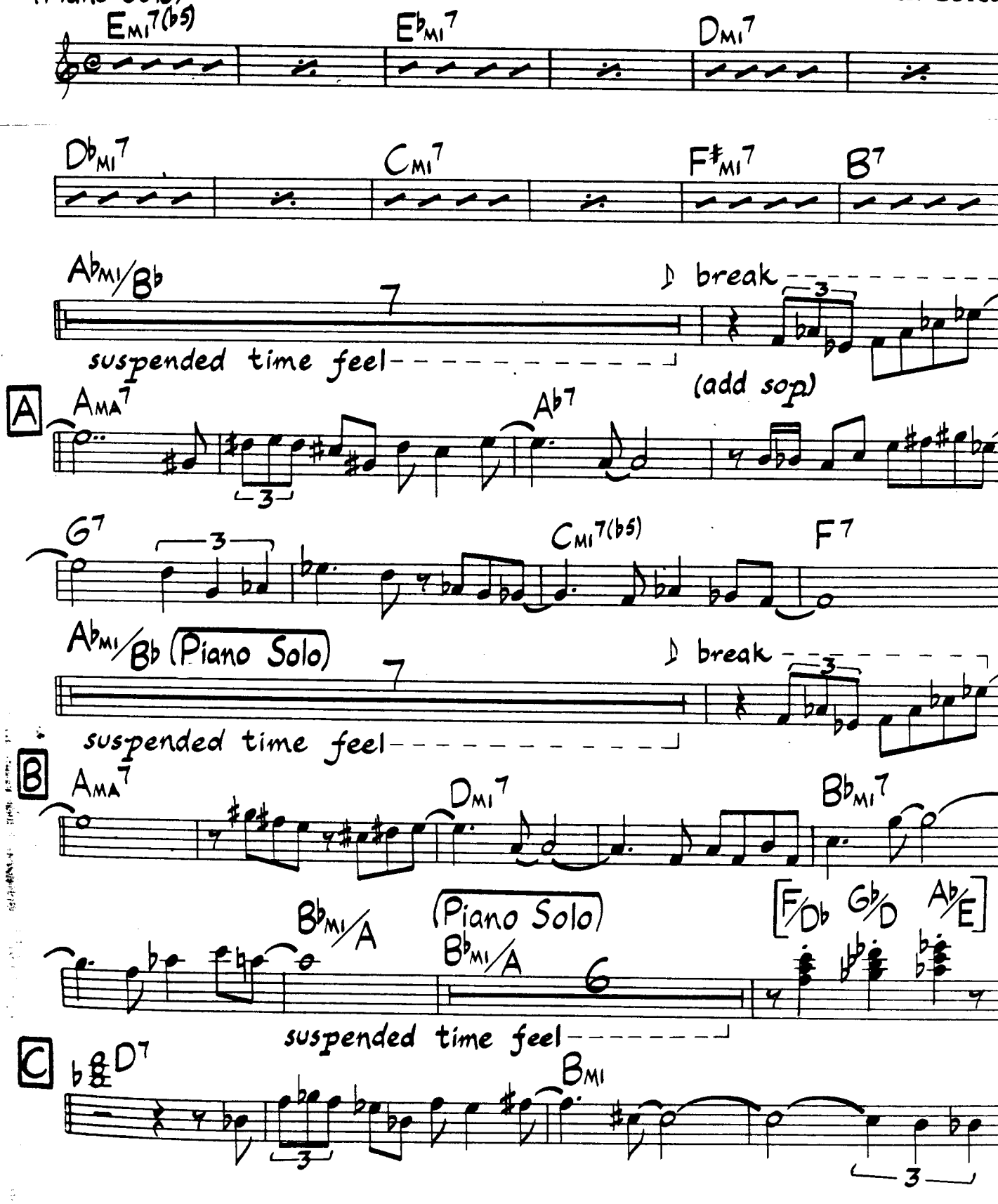

2. N.C.
B
Eb7
(4)
(sample line)
Eb
Ab/Eb
Eb7
etc.
D.S. al Coda
drum fill
EbMA7
Ab/Eb
8va
Ab/Bb
FMI7
Latin
DMI9
(sample line)
Vamp & Fade

Medium-Up
Swing ♩=227

Capuccino

Chick Corea

(Piano Solo)



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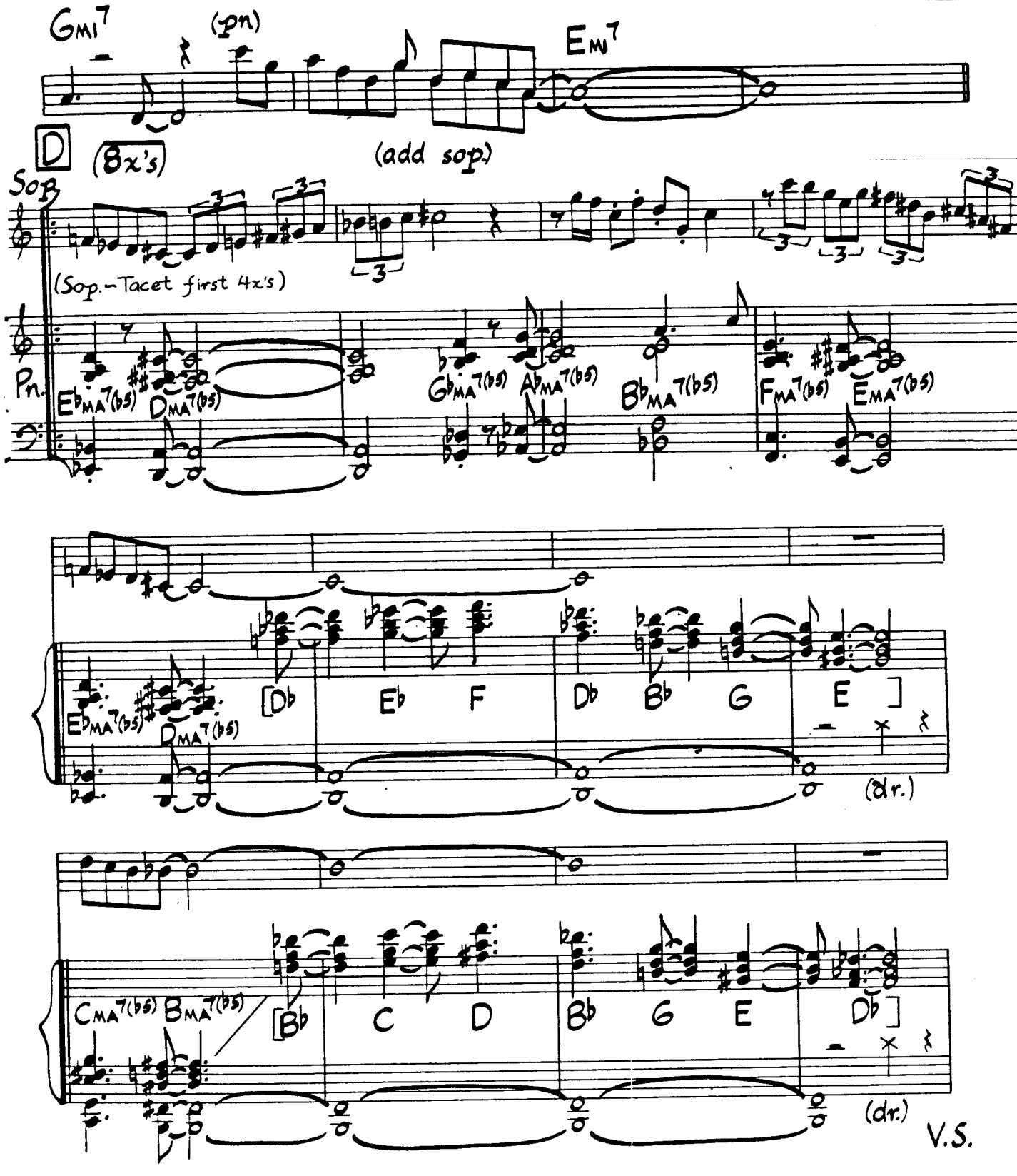

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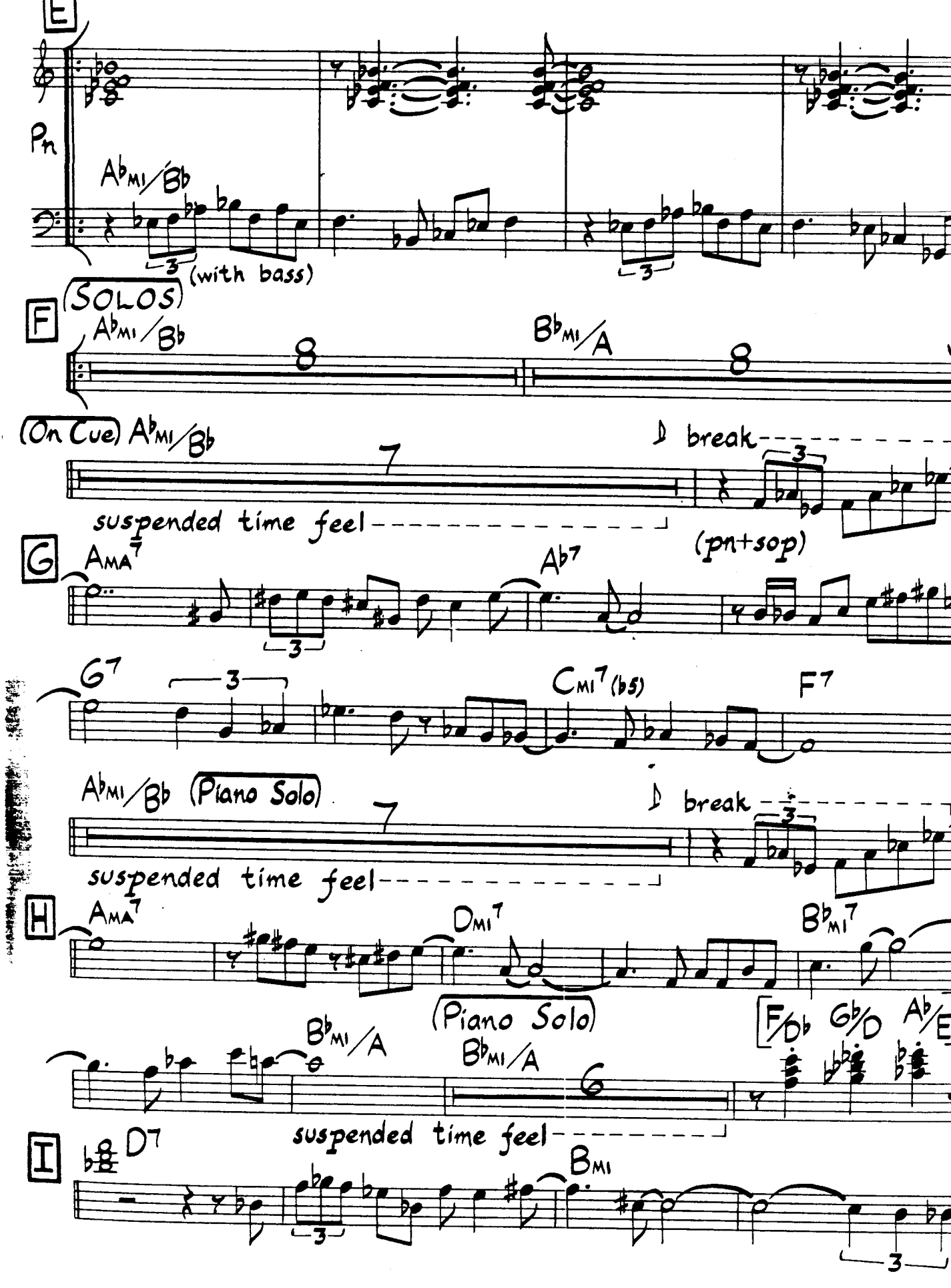
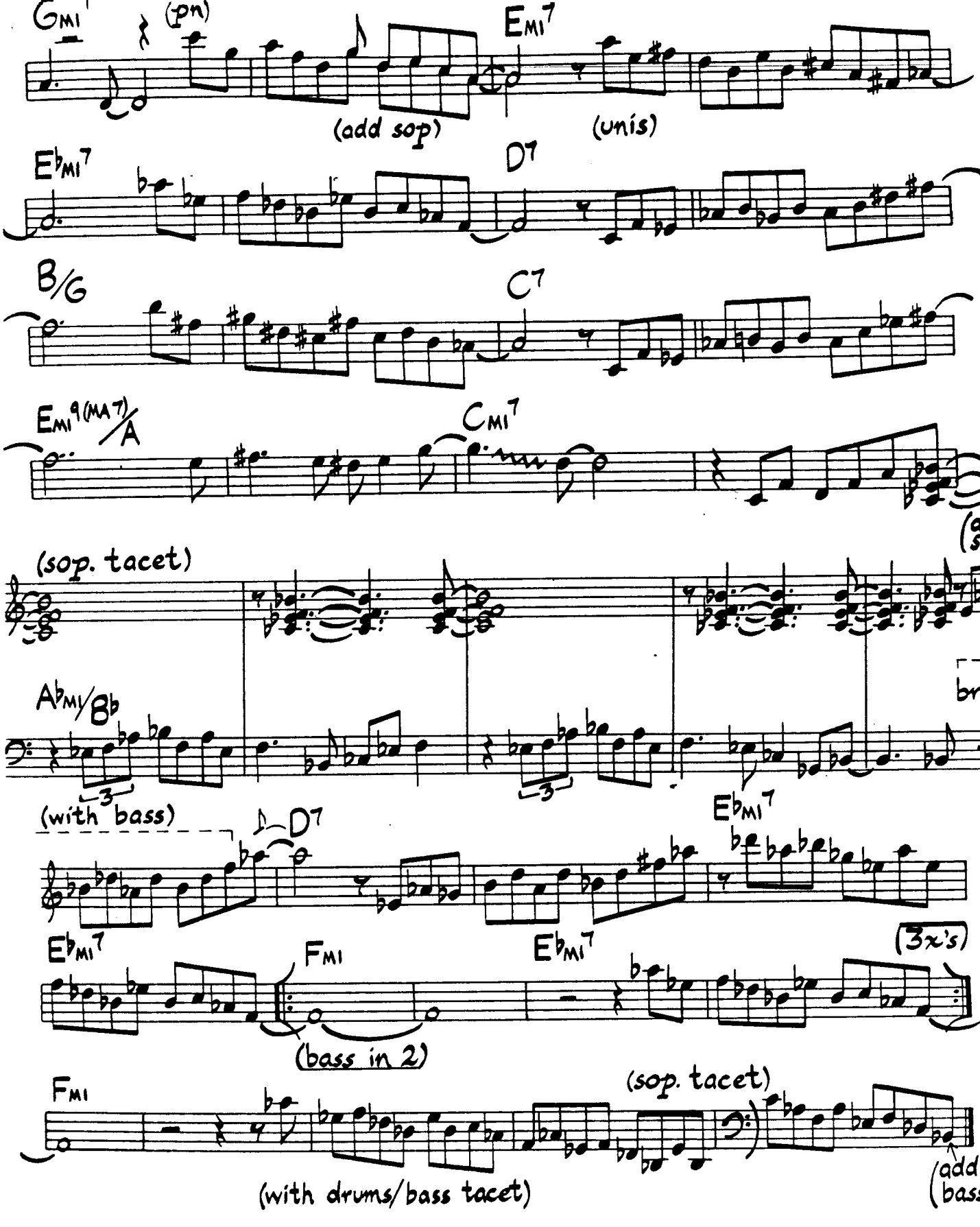

E
Pn
Ab MI/Bb
(with bass)
F
SOLOS
Ab MI/Bb
Bb MI/A
(On Cue) Ab MI/Bb
break
suspended time feel
G
AMA7
Ab7
(pn+sop)
G7
CMI7 (b5)
F7
Ab MI/Bb (Piano Solo)
break
suspended time feel
H
AMA7
DMI7
BbMI7
(Piano Solo)
F/Db Gb/D Ab/E
Bb MI/A
Bb MI/A
suspended time feel
I
D7
BMI



As played on Chick Corea's "Friends"

Medium Samba

Caravanessa

Joe Chambe

♩=138 (Intro) Percussion Indef. (On Cue) Eb E/Eb (7x

(bass) (add gtr. 4th x)

A Eb E/Eb

(flute)

Eb Dbmi/Eb

Eb E/Eb

B F13sus G13sus

A13sus B13sus

Db13sus B13sus

Bb13sus (7) Ab13sus

G13sus (7) F (add 9 no 3)

D.S. al Coda

As played on Ray Mantilla's "Mantilla"

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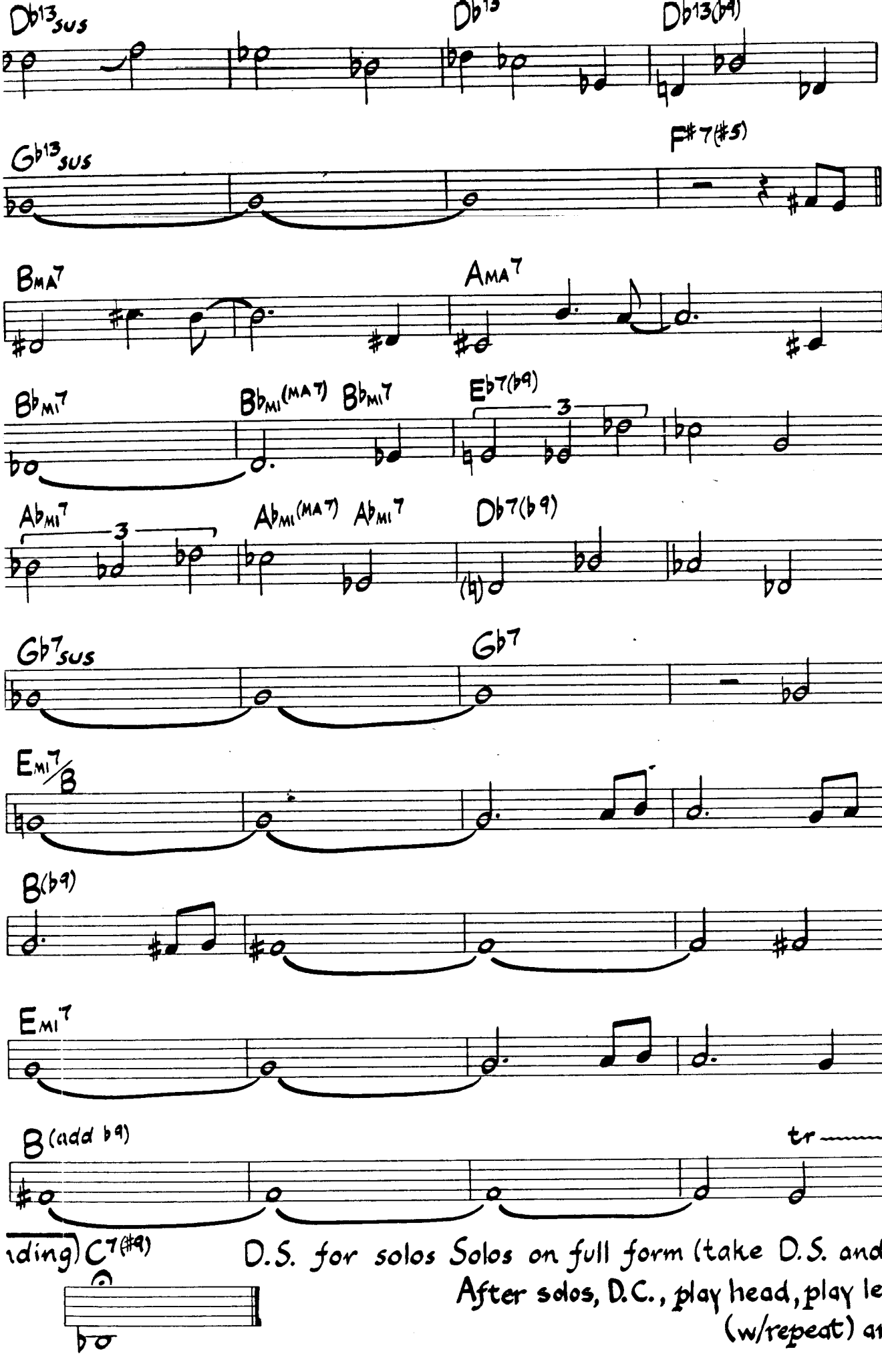
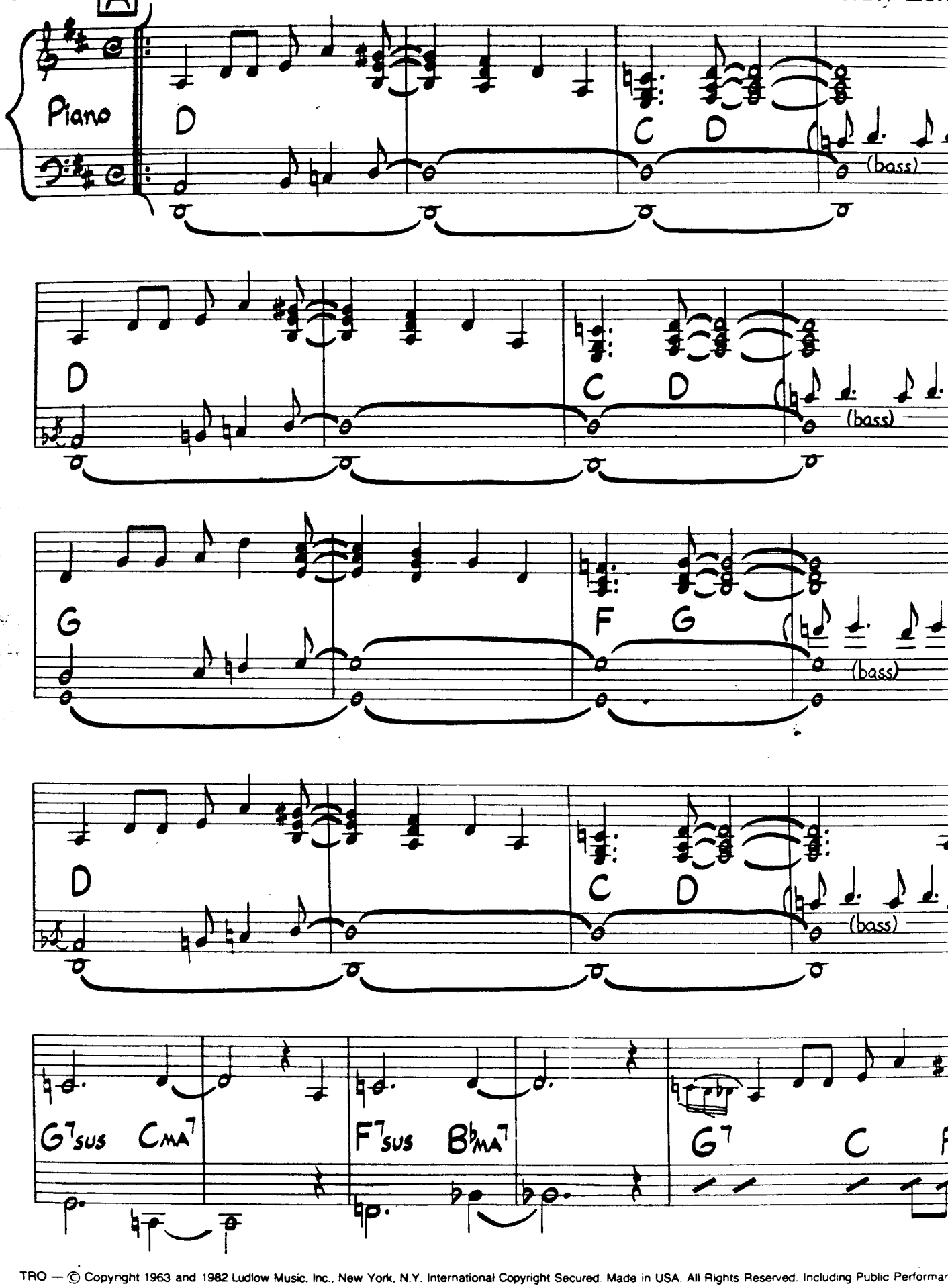

Db13sus
Db13
Db13(b9)
Gb13sus
F#7(#5)
BMA7
AMA7
Bbmi7
Bbmi(MA7)
Bbmi7
Eb7(b9)
3
Abmi7
3
Abmi(MA7)
Abmi7
Db7(b9)
Gb7sus
Gb7
Emi7/B
B(b9)
Emi7
B(add b9)
tr
ding) C7(#9)
D.S. for solos Solos on full form (take D.S. and Cod
After solos, D.C., play head, play letter A
(w/repeat) and end

Up Swing (Folk-Like)

♩=284 A

Carole's Garden

Denny Zeit



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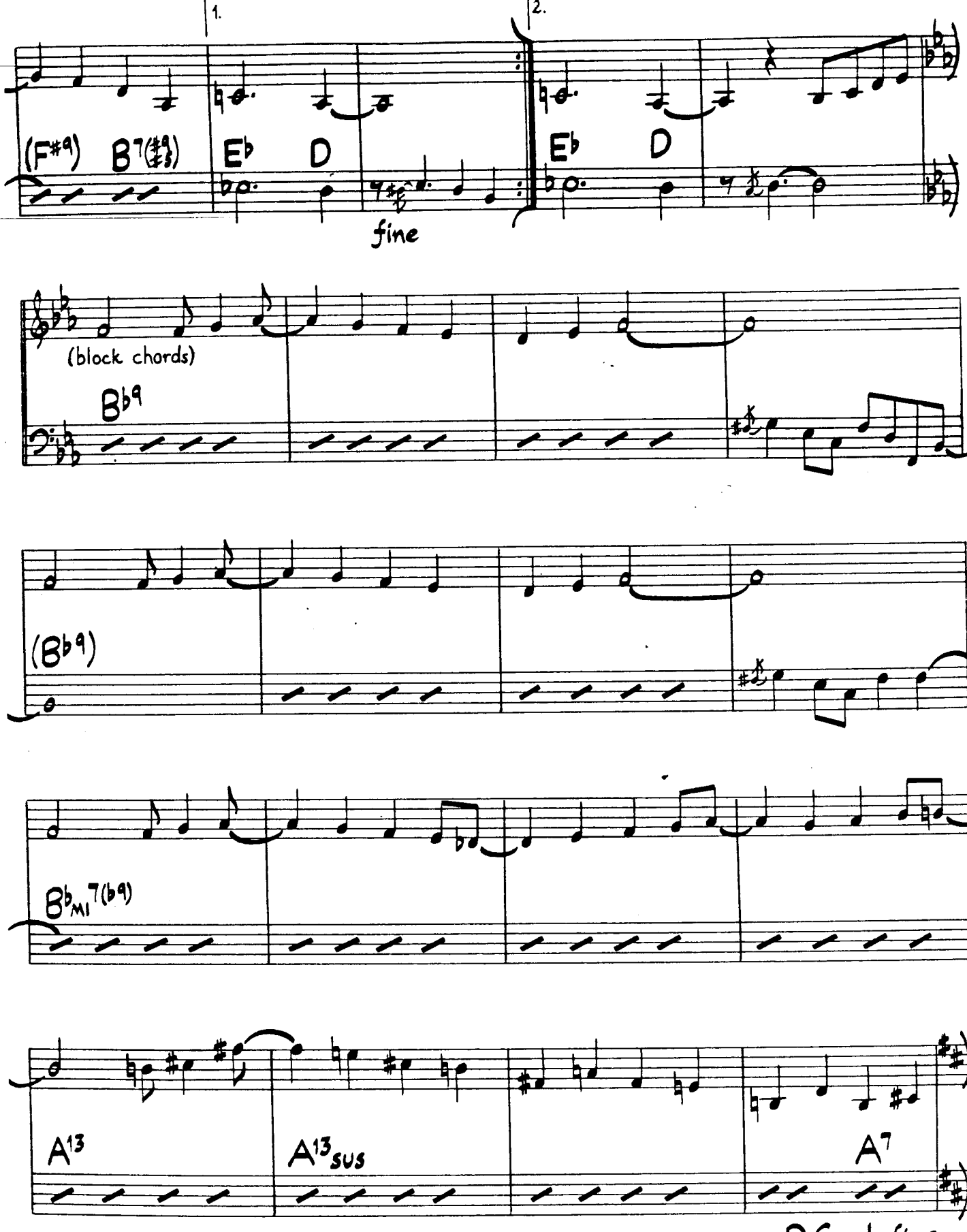


This has been changed since the 1st printing.

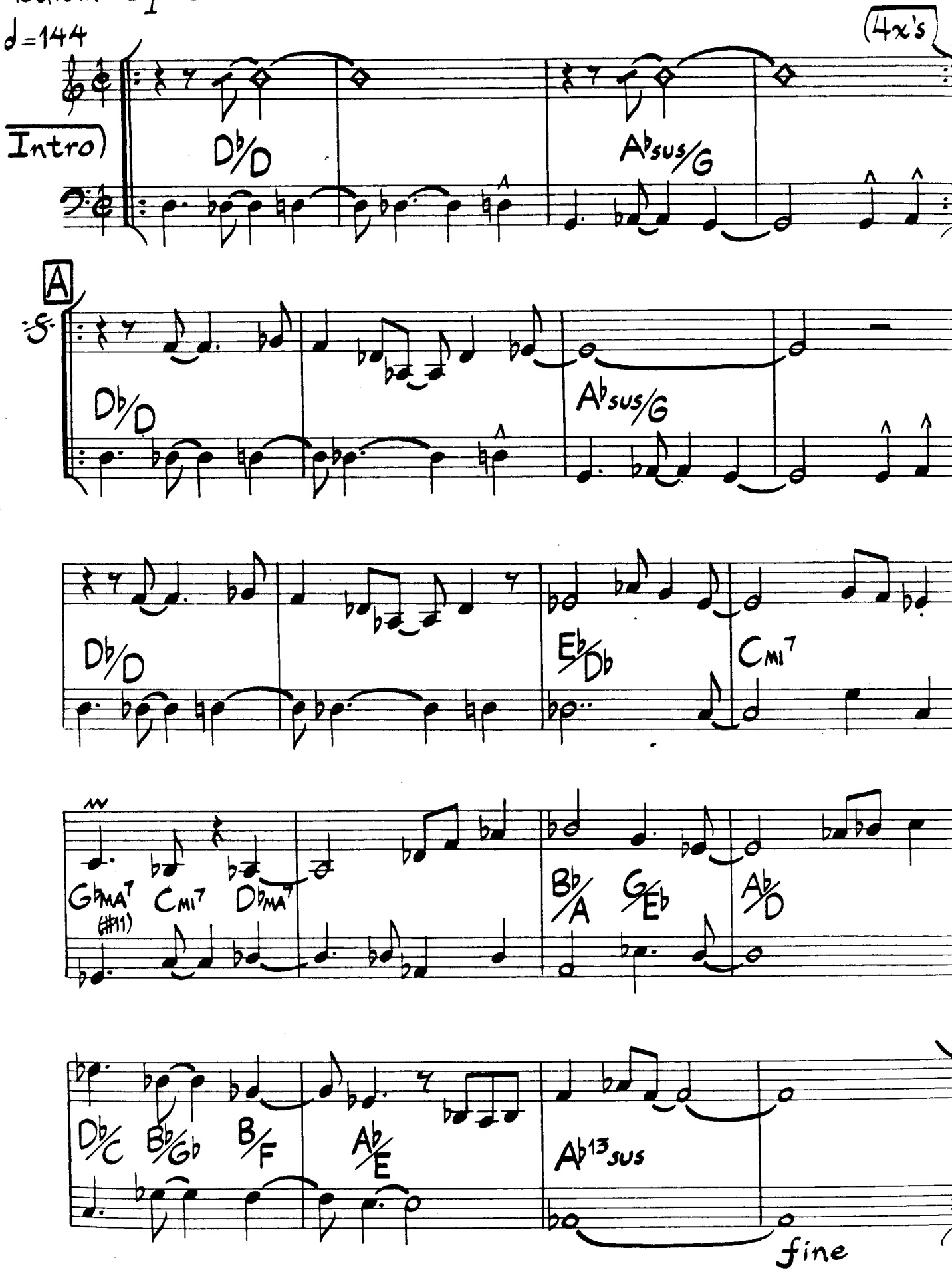
Medium-Up Samba

Cassidae

John Scofield

♩=144

(4x's)



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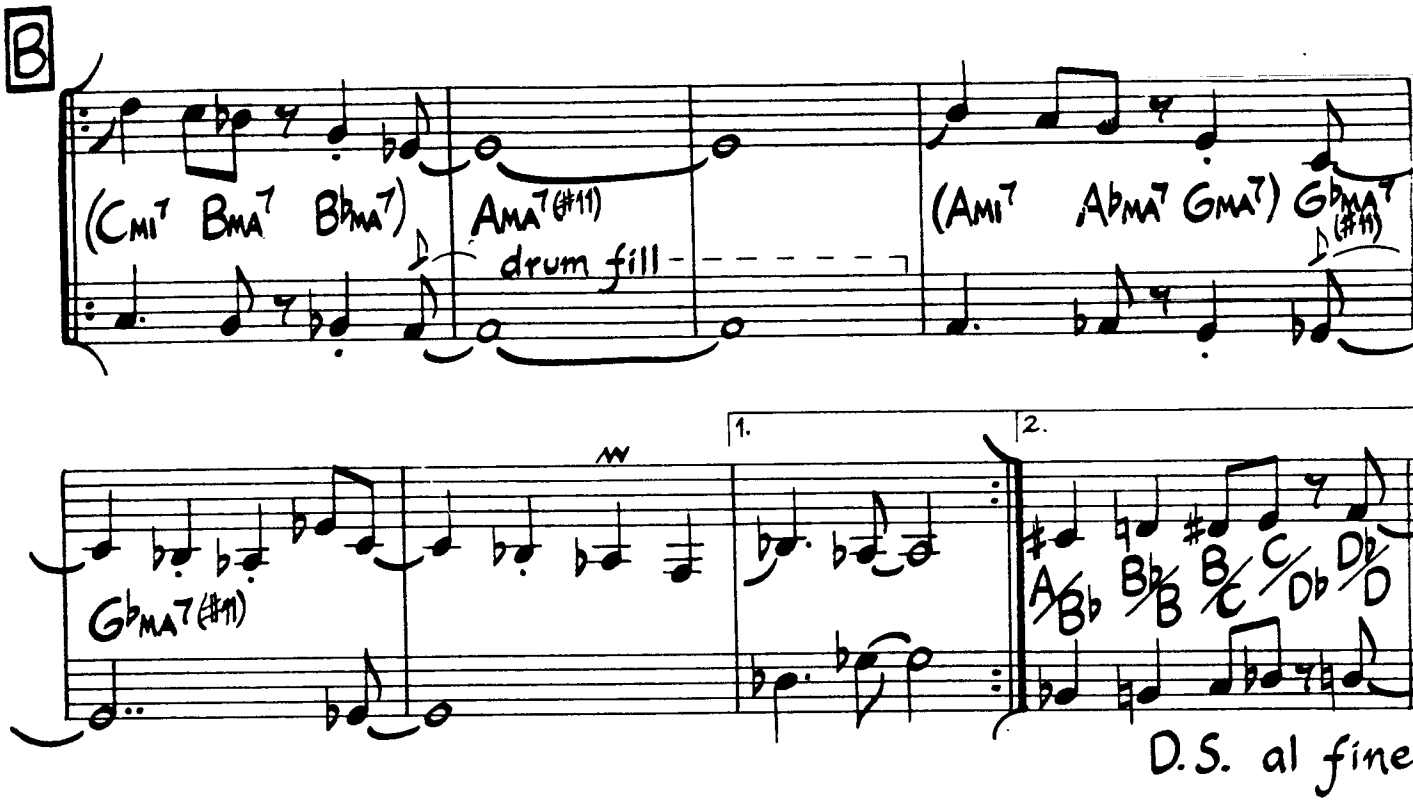
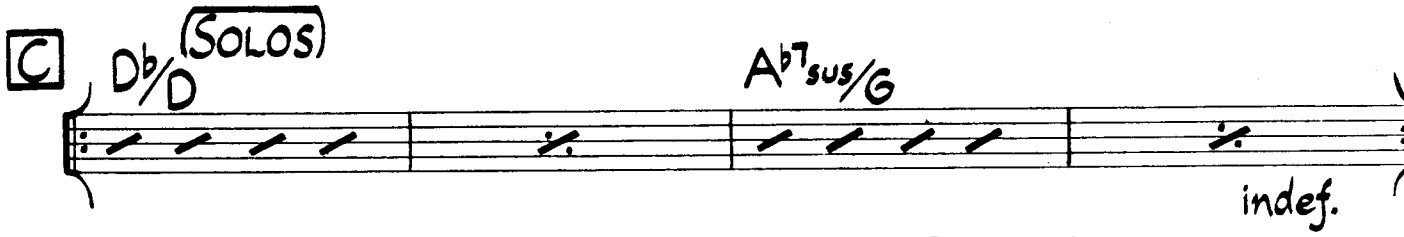
to solos on D.S.





As played on John Scofield's "Who's Who"

Play A between solo

After solos, play head (AABA

Central Park

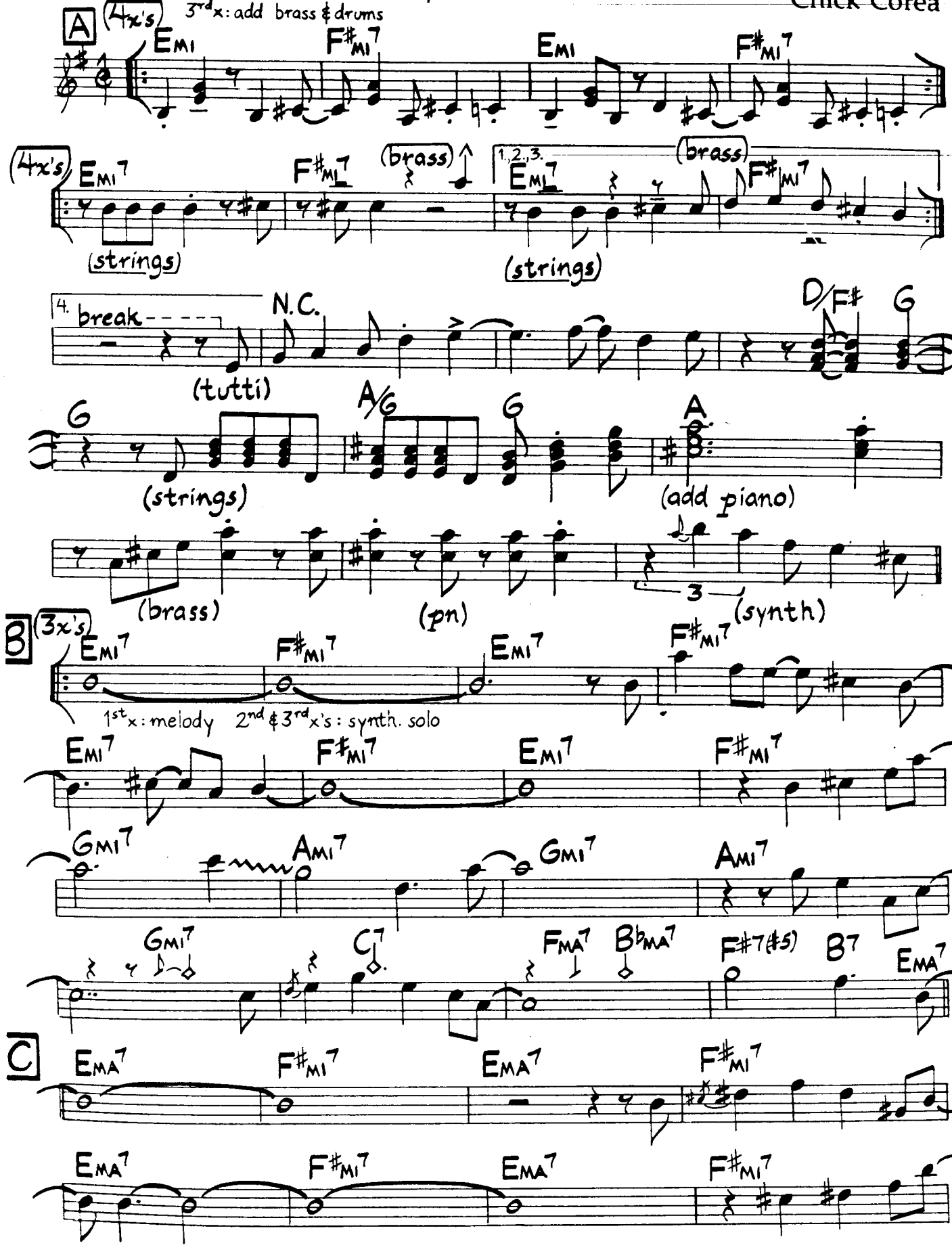
Chick Corea

ledium-Up Latin

♩ = 138

1st & 2nd x's: synthesizer only

3rd x: add brass & drums



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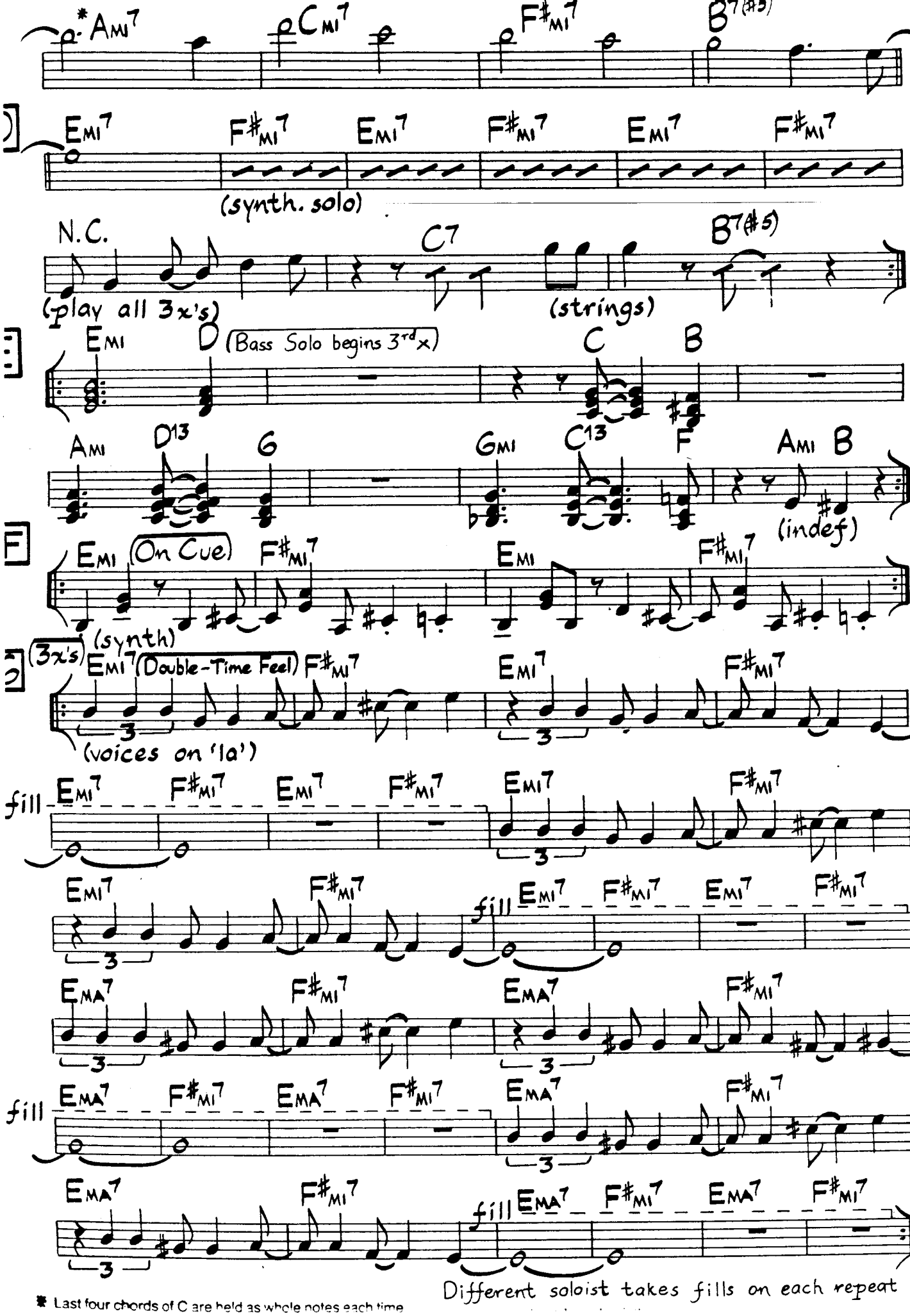
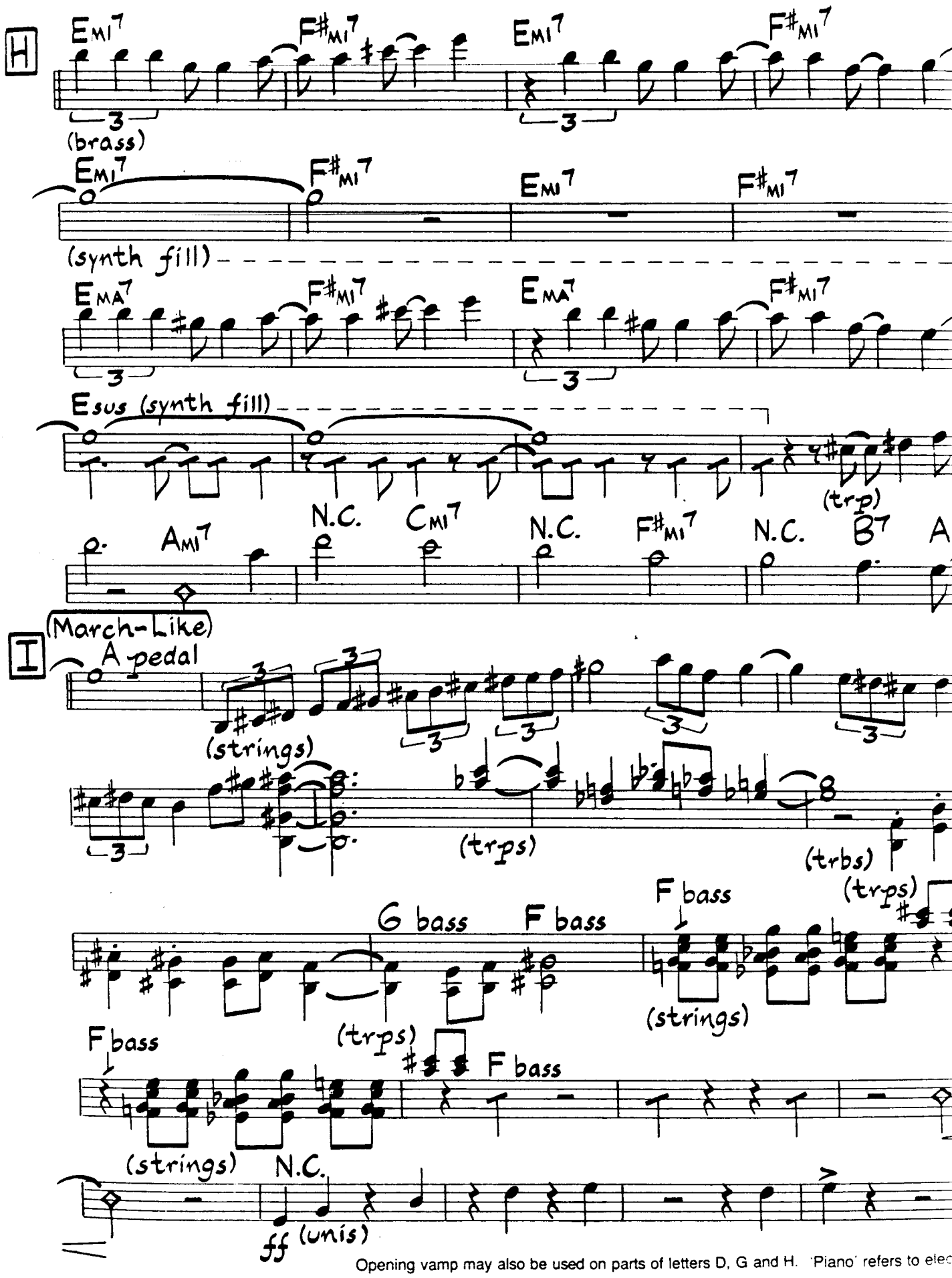


* Last four chords of C are held as whole notes each time



Opening vamp may also be used on parts of letters D, G and H. 'Piano' refers to elec

This chart has been condensed from the original score by the editor with approval of the composer. It was originally scored for two pianos, bass, sax, two trumpets, two trombones and string quartet.

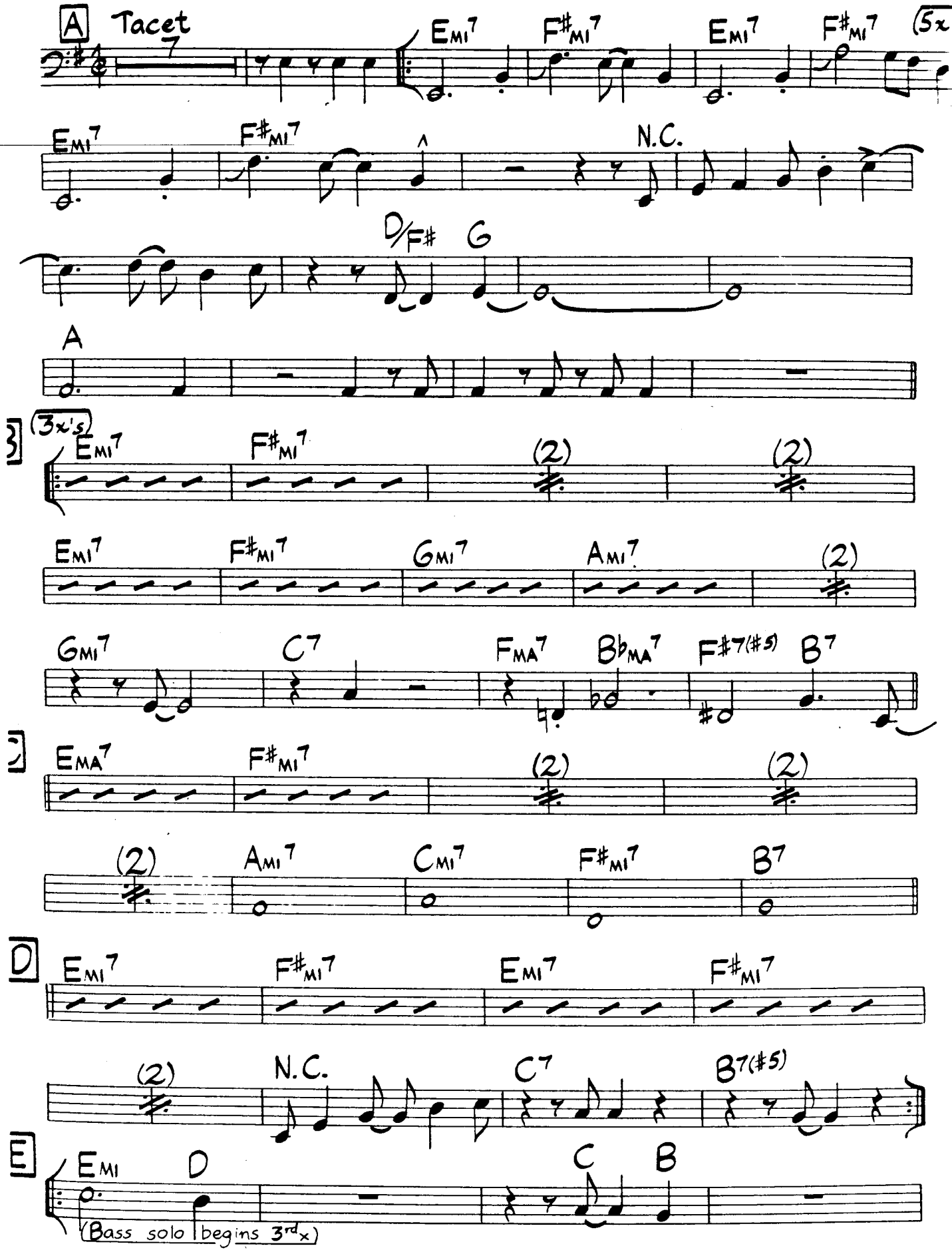
All rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer.

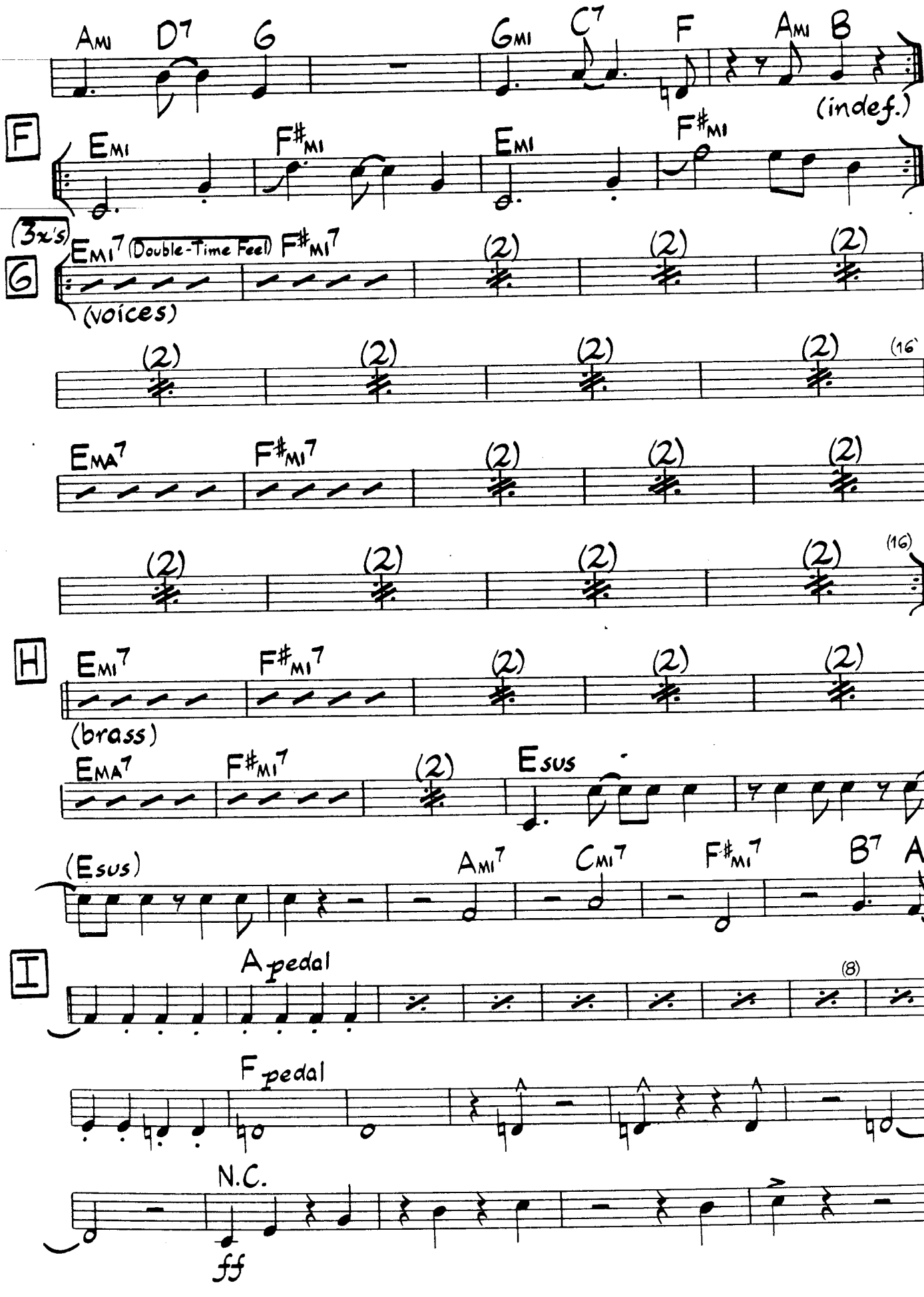
As played on Chick Corea's "Secret Agent"

Chick Corea

Medium-Up Latin
♩=138

Central Park (Bass Part)



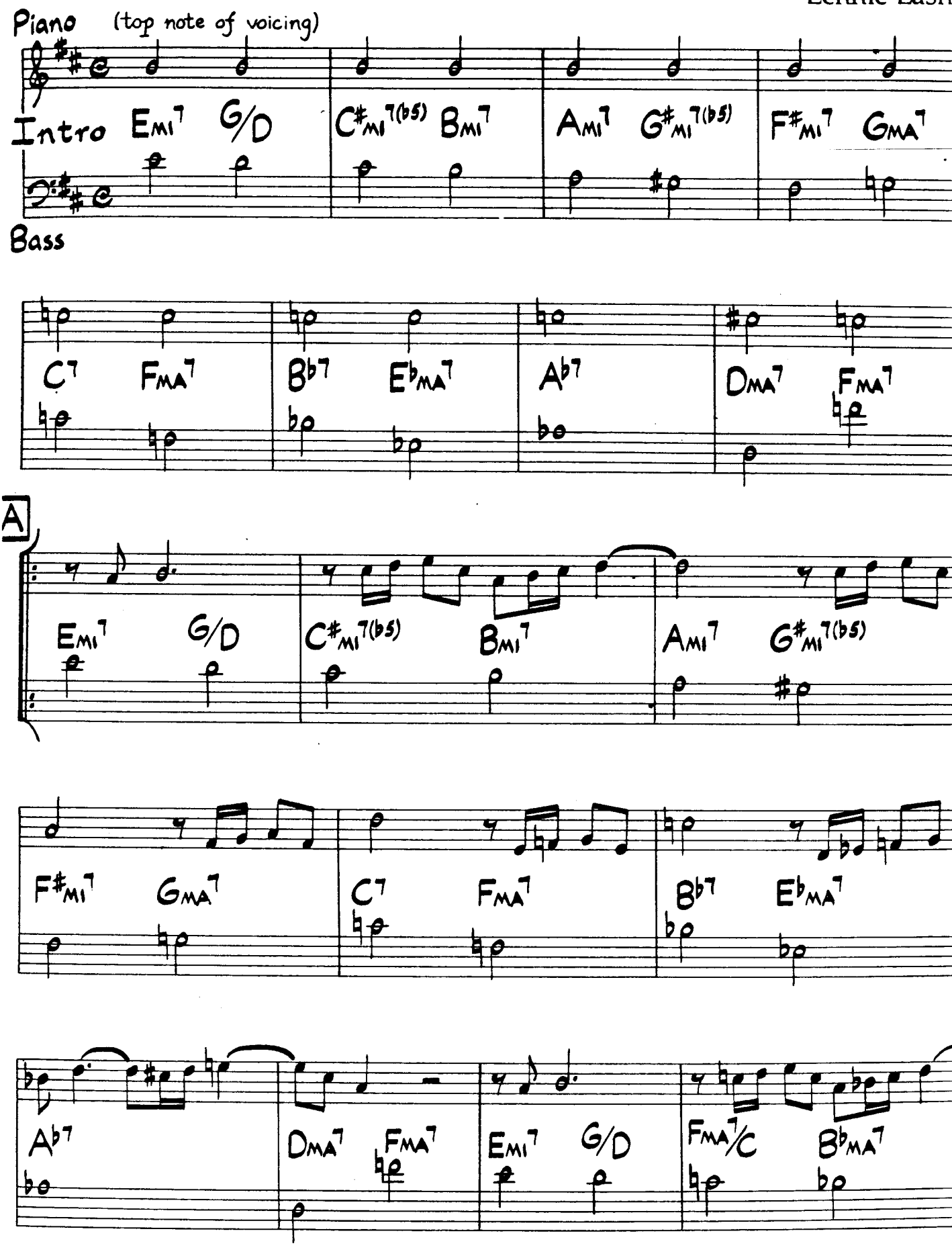


This bass part has been derived from the original score and the original recording by the editor with approval of the composer.

Medium Swing
♩=156

Champotch

Lennie Lash



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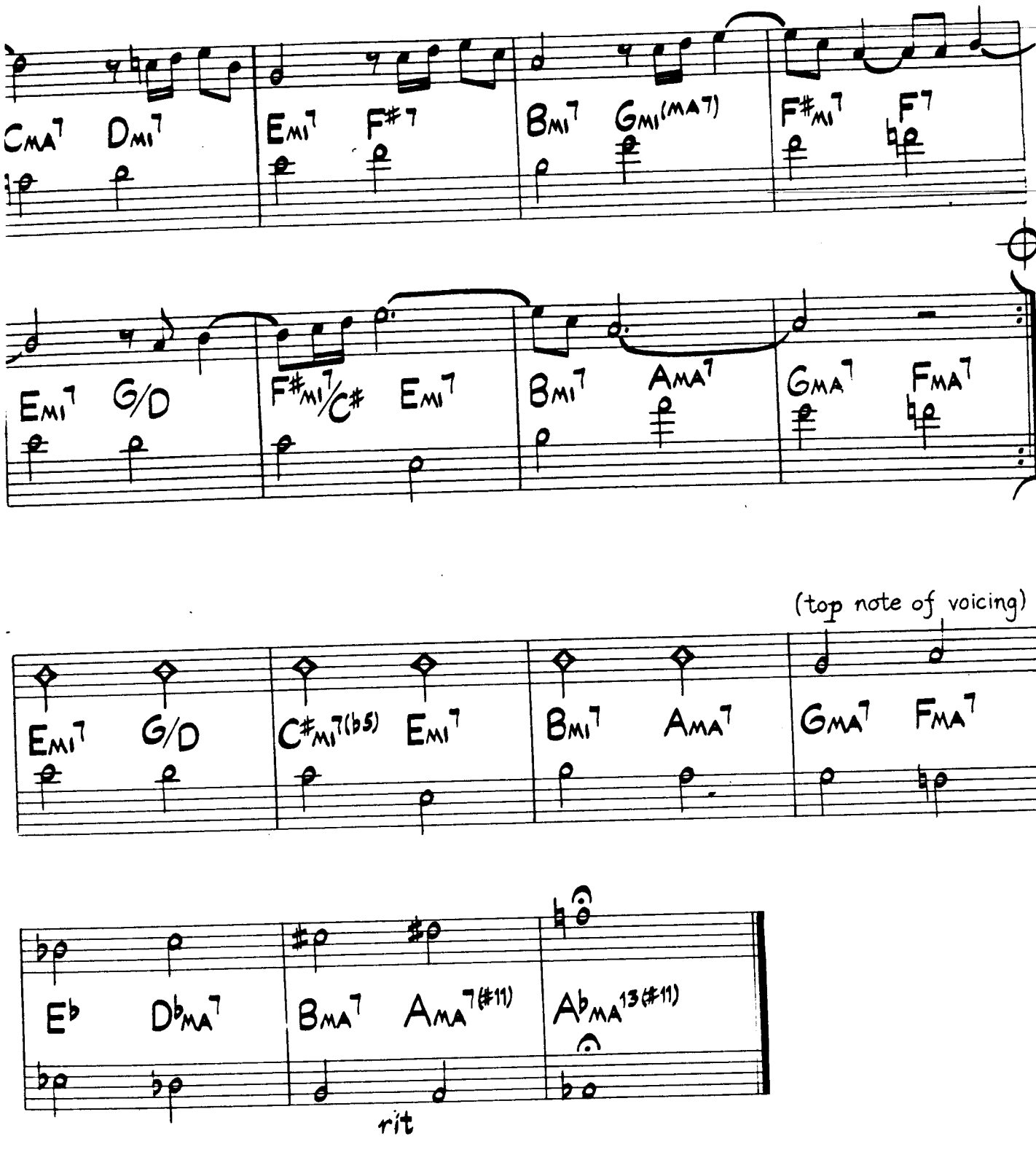
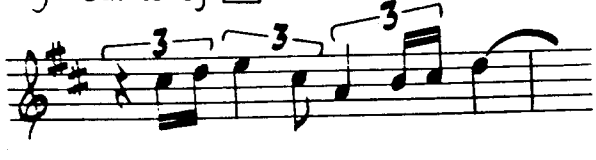


maintain swing feel throughout melody

e.g.–bar 2 of [A]:

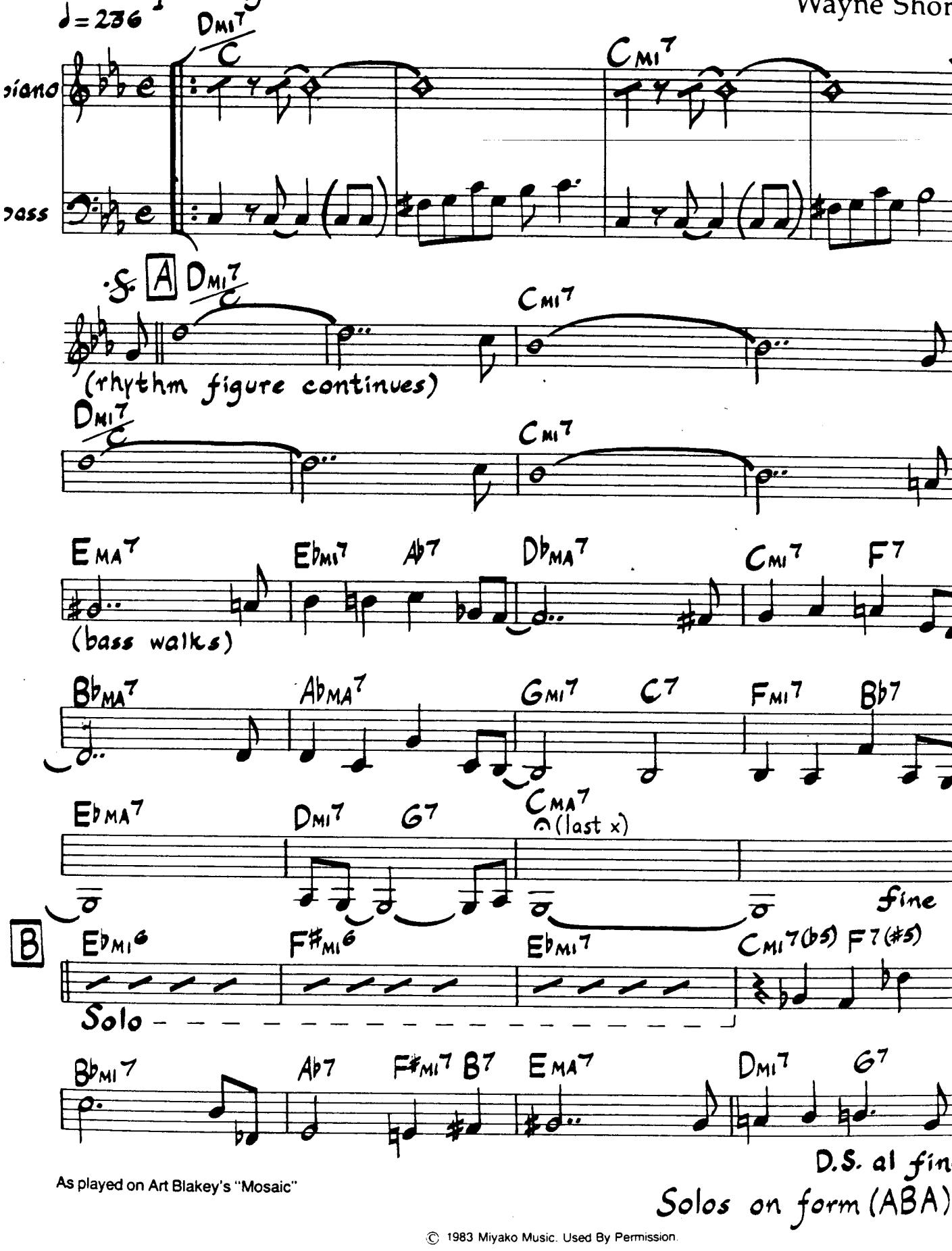


As played on George Muribus' "Trio 77"

Children Of The Night

Medium-Up Swing
♩=236

Wayne Shor



As played on Art Blakey's "Mosaic"

Solos on form (ABA)

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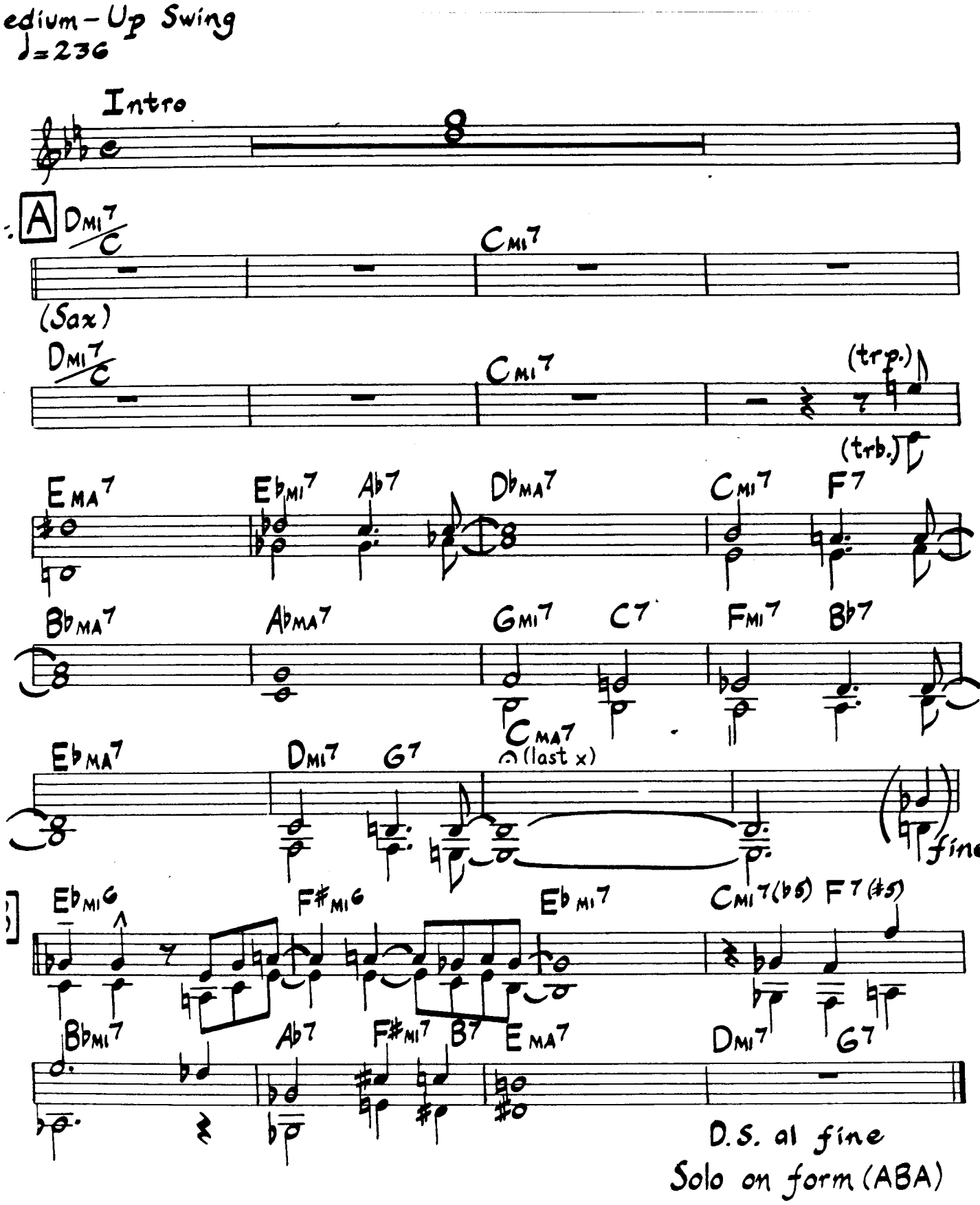
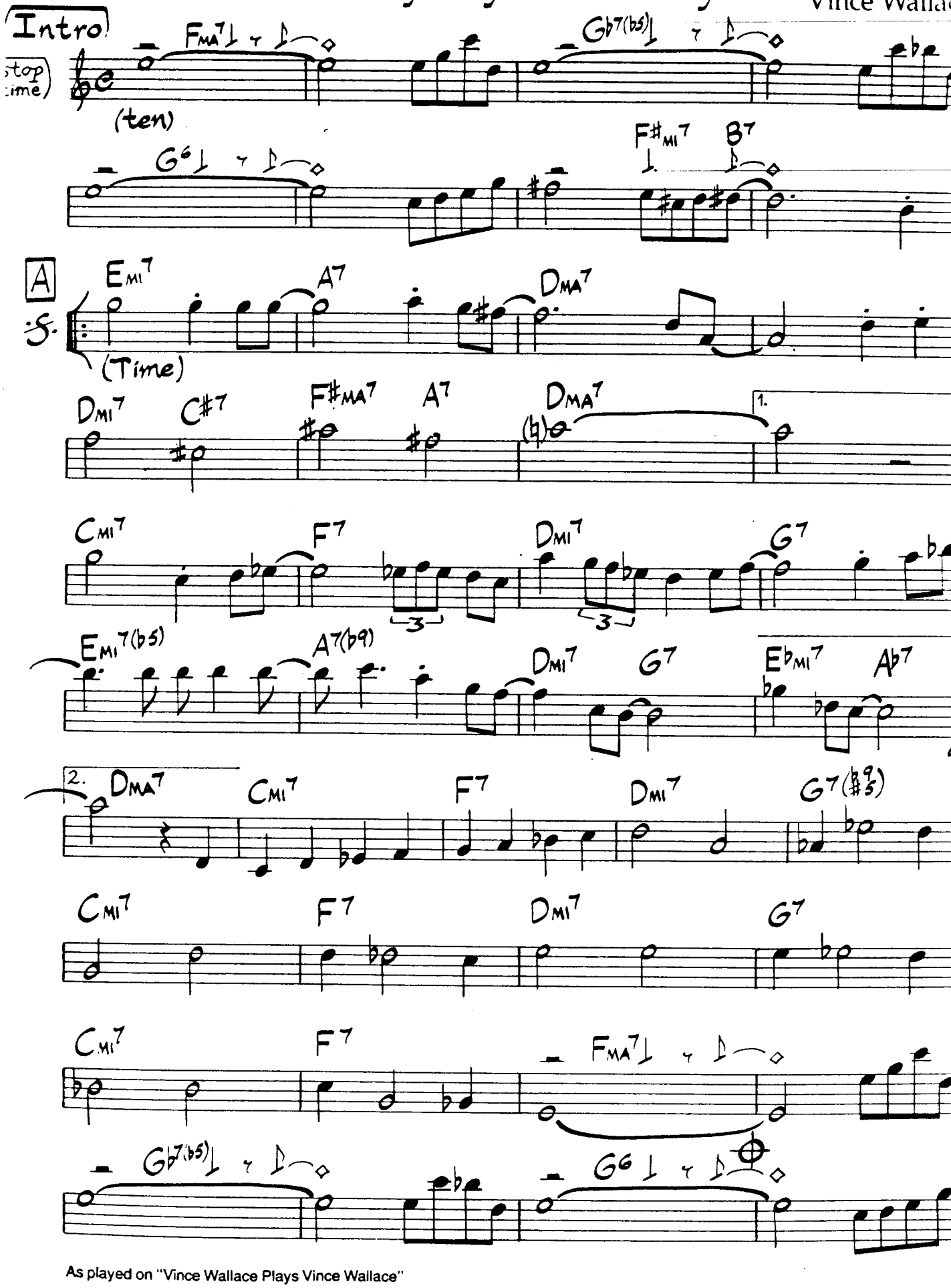
Children Of The Night (Harmony Parts)



City By The Bay

Vince Walla

Fast Swing
♩=284



As played on "Vince Wallace Plays Vince Wallace"

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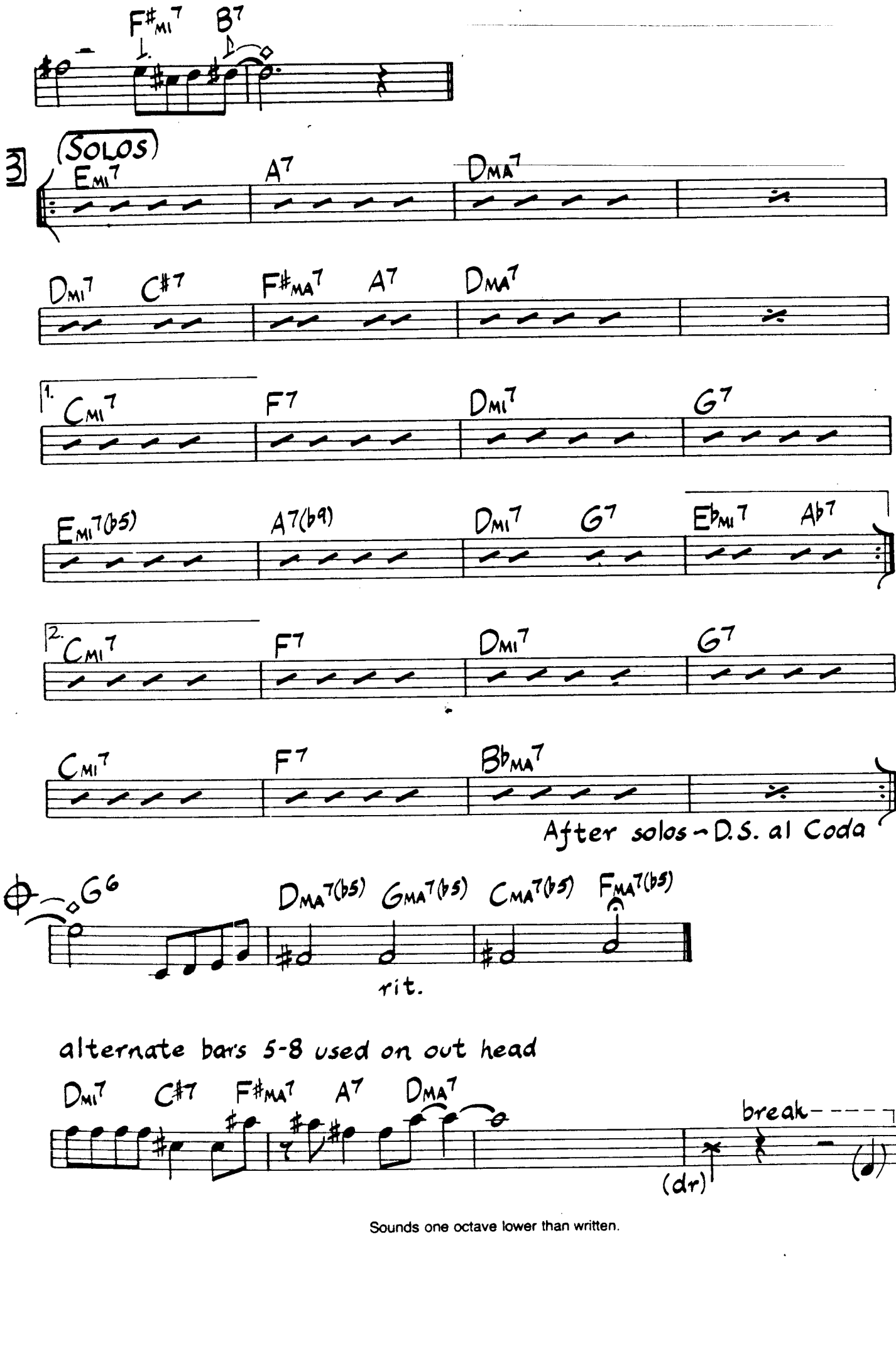
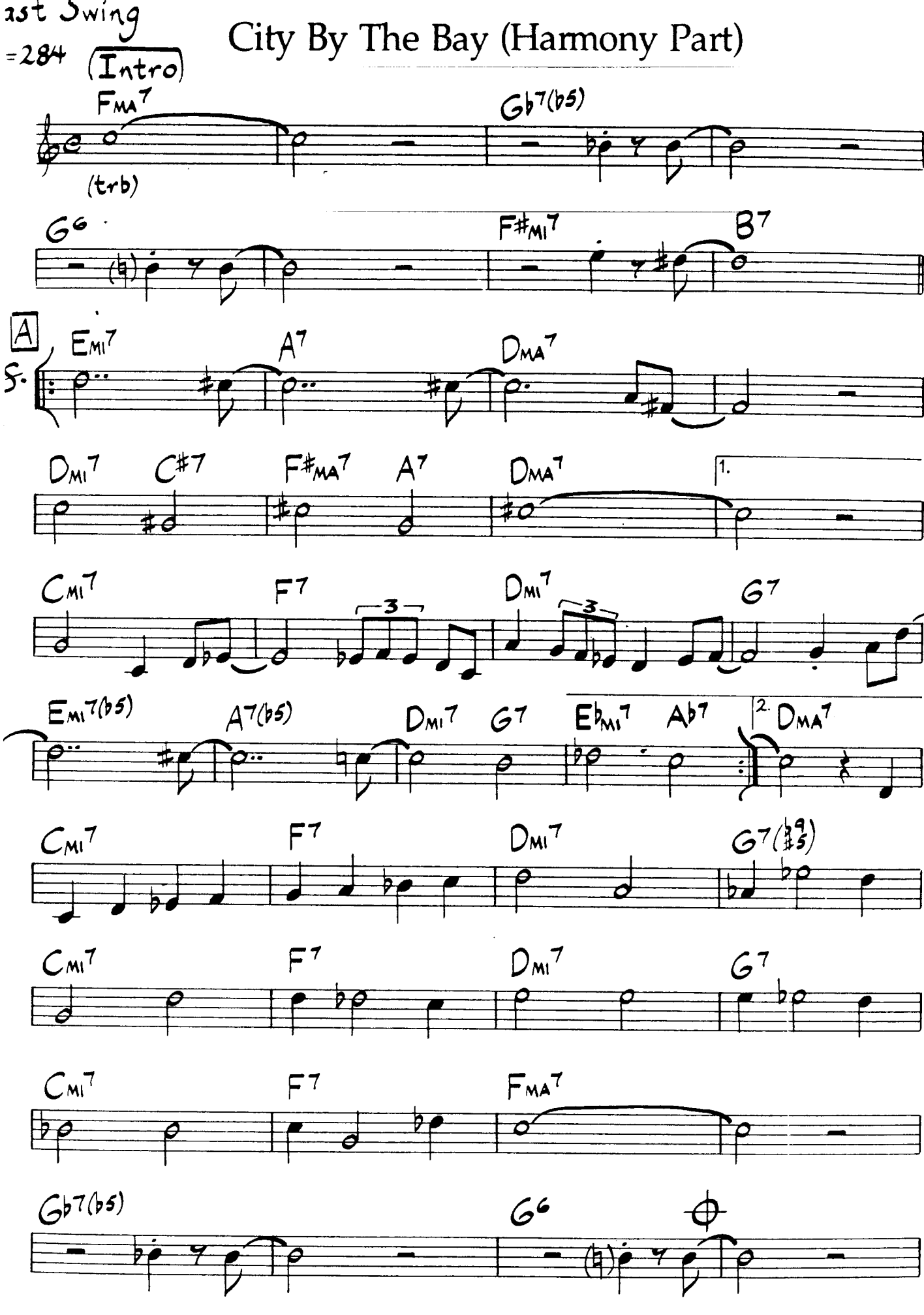
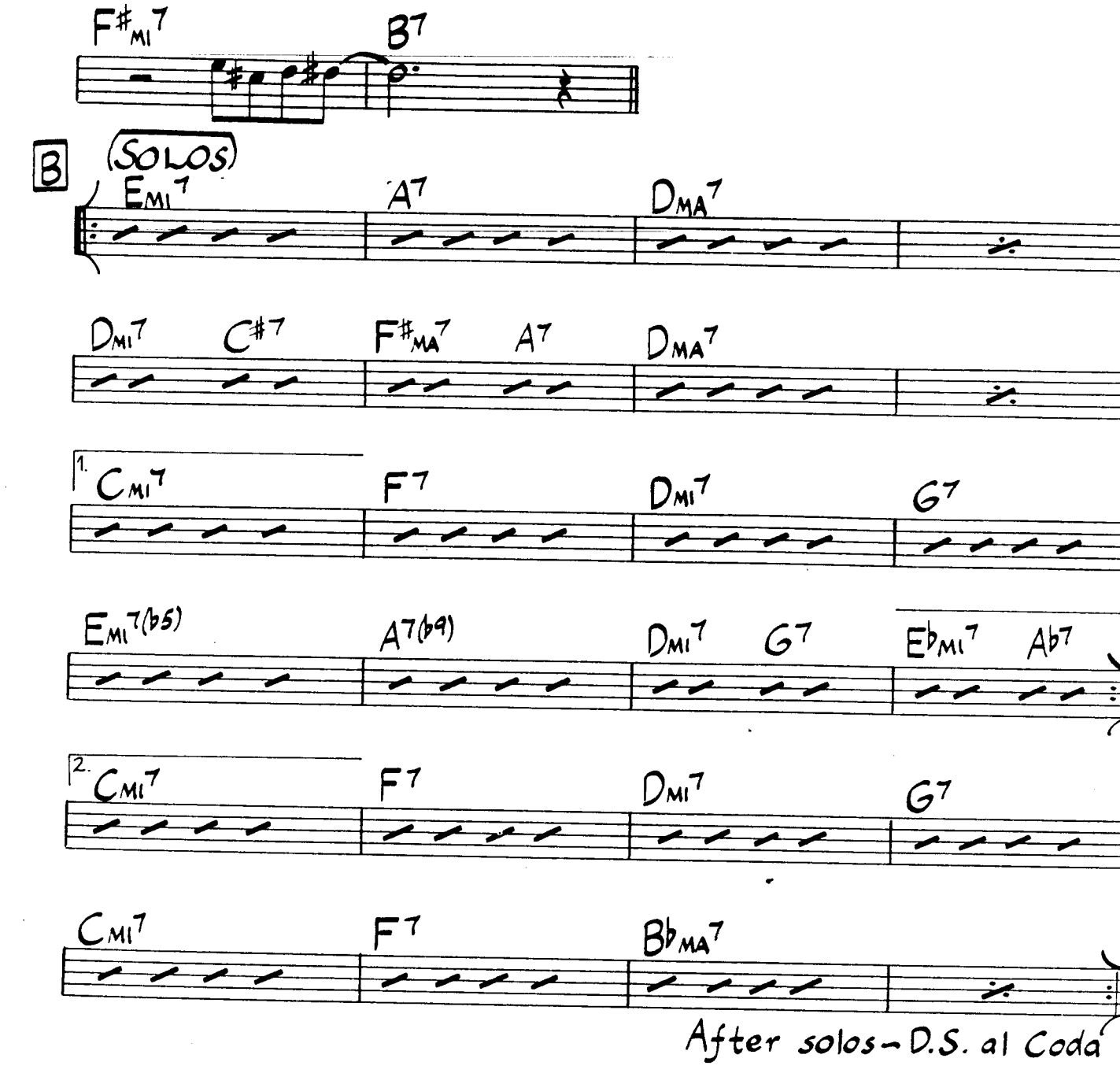
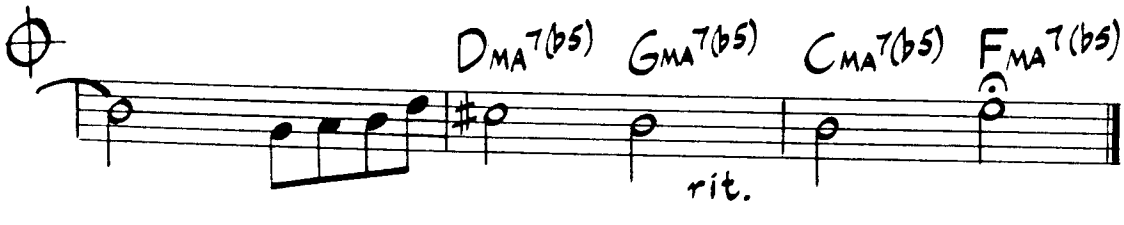


Sounds one octave lower than written.

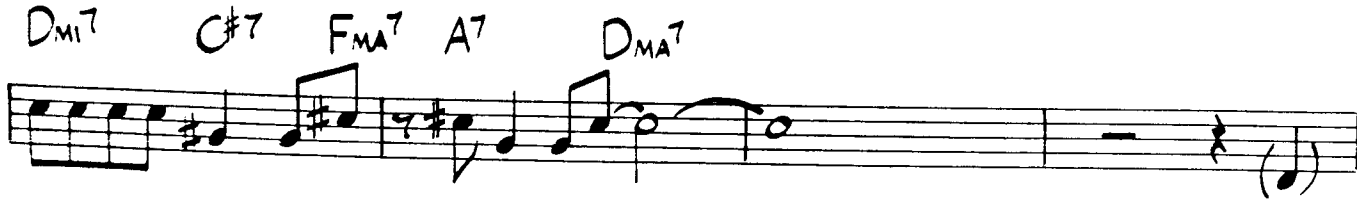
City By The Bay (Harmony Part)







alternate bars 5-8 used on out head

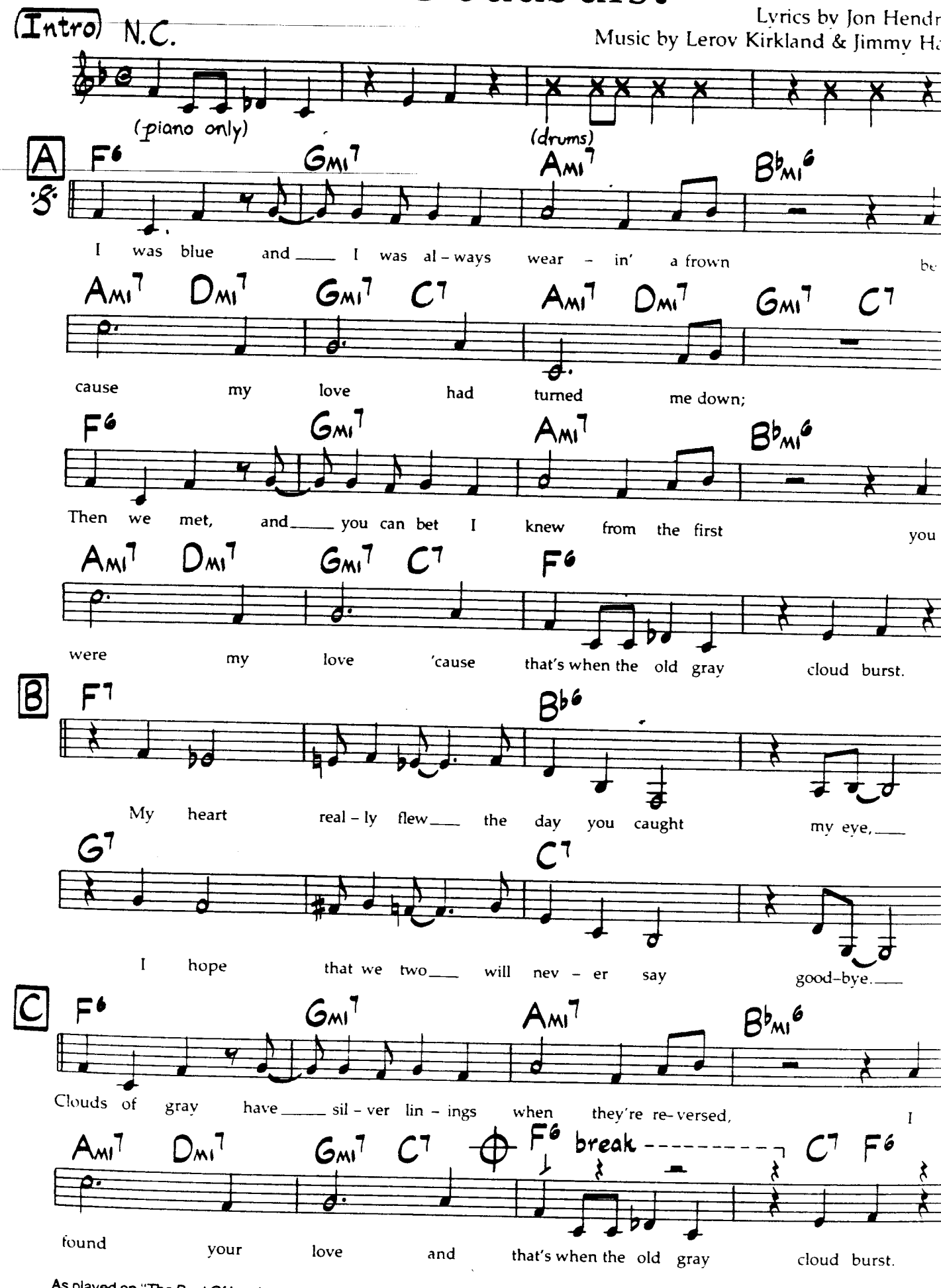


Sounds one octave lower than written.

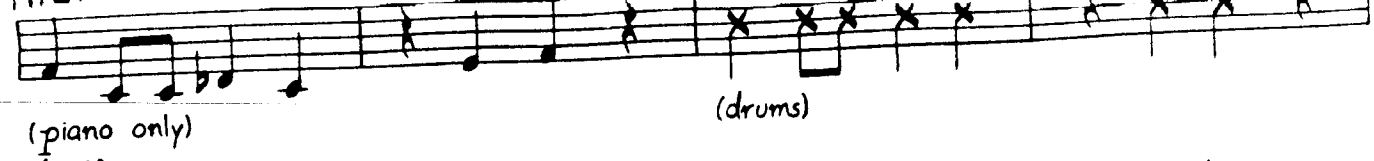
♩=318

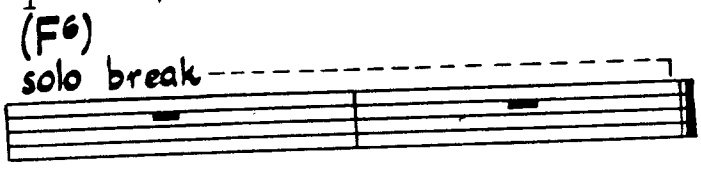
Cloudburst

Lyrics by Jon Hendr
Music by Lerov Kirkland & Jimmy Ha

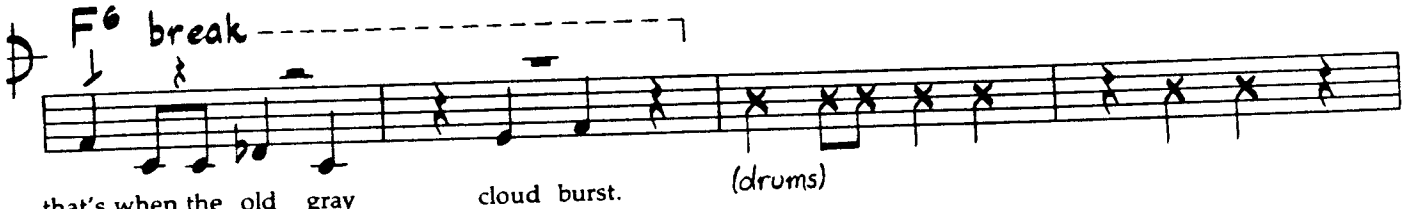


As played on "The Best Of Lambert, Hendricks & Ross"

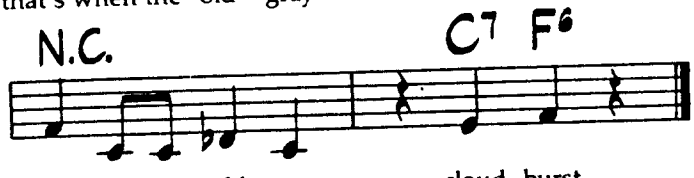




Solos on F rhythm changes
w/'Honeysuckle' bridge (like B)
after solos – D.S. al Coda

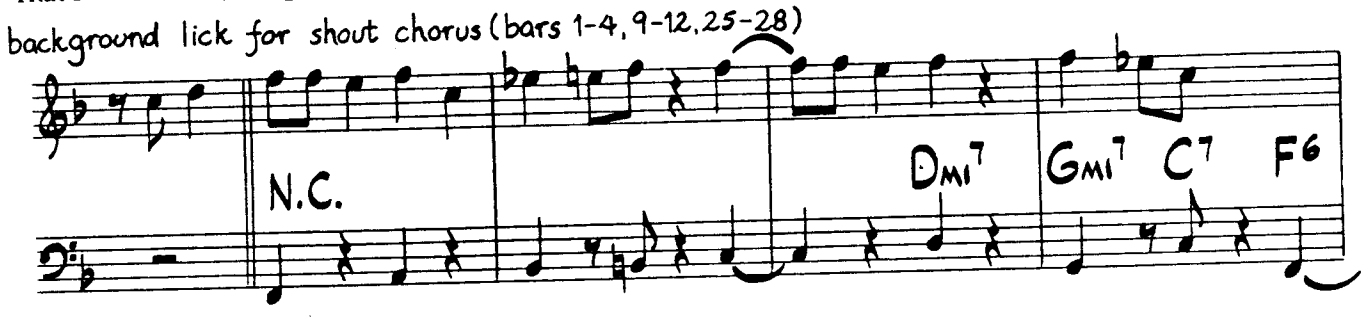


that's when the old gray cloud burst.



That's when the old gray cloud burst.

background lick for shout chorus (bars 1-4, 9-12, 25-28)

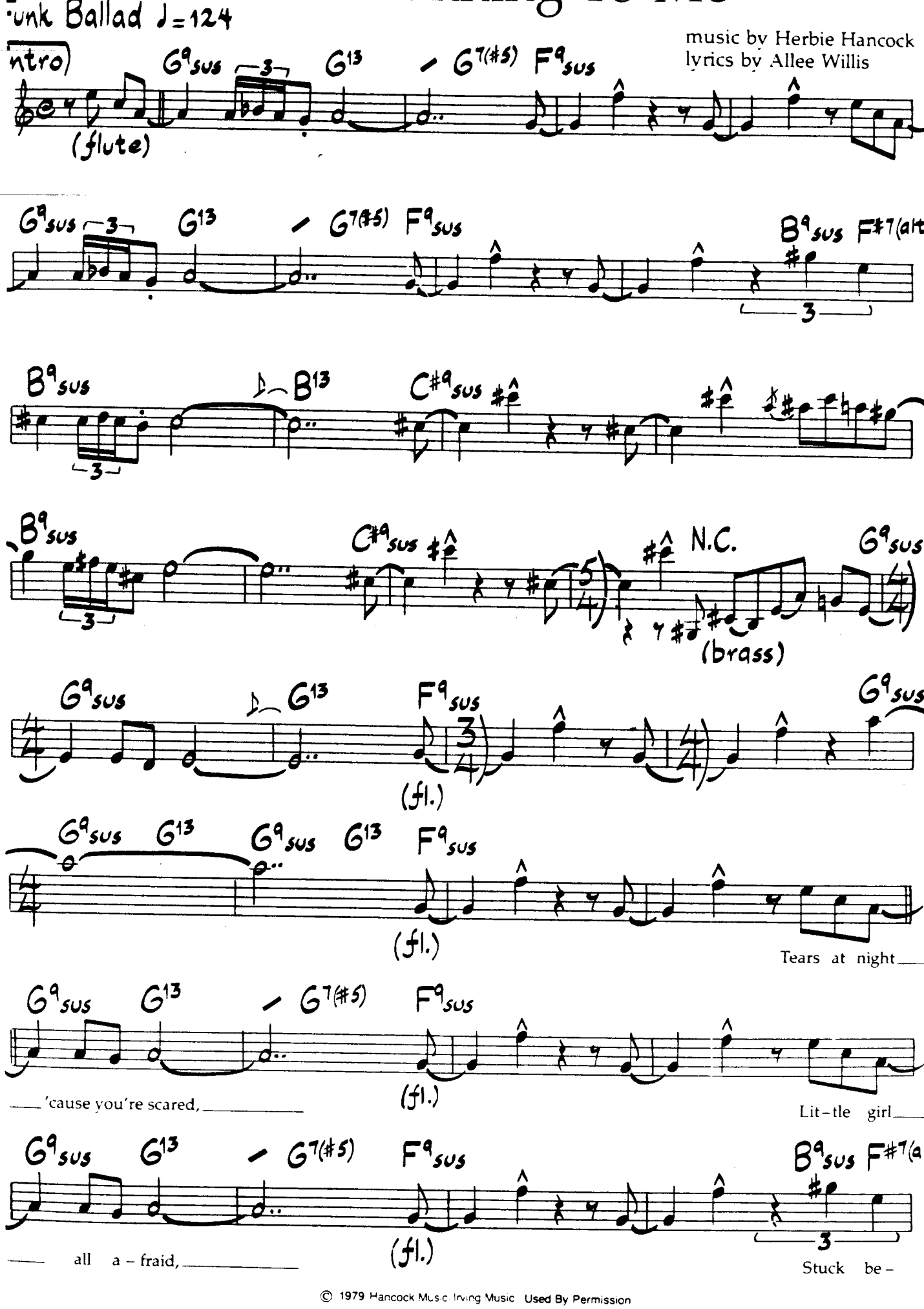


LYRICS DURING SOLO

Lead Vocal: Hey! Ba–by!
I'm gonna tell you 'bout your loving
And your kissing and your hugging
And your sweet turtle–doving.
Pretty baby, I won't be satisfied
Till I hear 'em play "Here comes the bride."
Listen to me, baby, and I don't mean maybe.
Listen to my story, it's terrifically true.
I wanna find a way of telling that
I really go for you;
I hope you really believe me, baby,
'cause I certainly do.
'Cause you're thrilling me; really, really thrilling.
When you tell me that you probably got
A kind of crush on me,
It moves me, grooves me,
How divine can one woman be!
Oh, little darling, I'm really falling,
You got me goofy and gay,
I'm gonna get carried away.
Just think you gonna be mine some day!
Oh, let's spin a little, park a little, stop a little,
Spark a little, live a little, love a little,
Maybe turtle–dove a little, baby!
Every time you hold me so near,
Nobody loves me like you, dear.
Let's stop a little, tease a little, later maybe
squeeze a little, try a little, sigh a little,
Never have to cry a little bit!
No denying that you're mighty pretty and that's it!
'Cause I love you, baby; love you, baby;
Love you, baby, with all my heart.
Ooh, listen to me while I say
I let a lot of ladies get away
Because I know; I know, pretty baby, I know;
I know, pretty baby, I know you're the one,
yes, you're the one!
I knew it when I metcha; what a break to getcha!
Chorus: When it's cloudy and grey
and that's the worst,
How do you cause clouds to burst?
Lead Vocal: You find a lover, find a lover,
Find a lover, find a lover — "Sold American!"
Chorus: If it's silvery under clouds of grey
How do you chase grey away?
Lead Vocal: You gotta find a little girl
And make her love you a lot.
Don't ever leave unless you're flippin' your lid
And really wanna ruin the plot!
Chorus: Sounds easy, does it?
Lead Vocal: Light as a breeze through the trees, b
Chorus: How pleasant was it?
Lead Vocal: Pleasant as one summer breeze, girl!
Chorus: It's so wonderful
what a lover can do;
Look at what love did for you!
Lead Vocal: Yeah, I'm a lucky lover, a lucky lover,
I've got the love you'll soon discover!
Take a look at me, boy,
Take another look, take another look,
take another look,
Take another good long look at me —
Love opened my eyes and now I see!

Come Running To Me

music by Herbie Hancock
lyrics by Allee Willis



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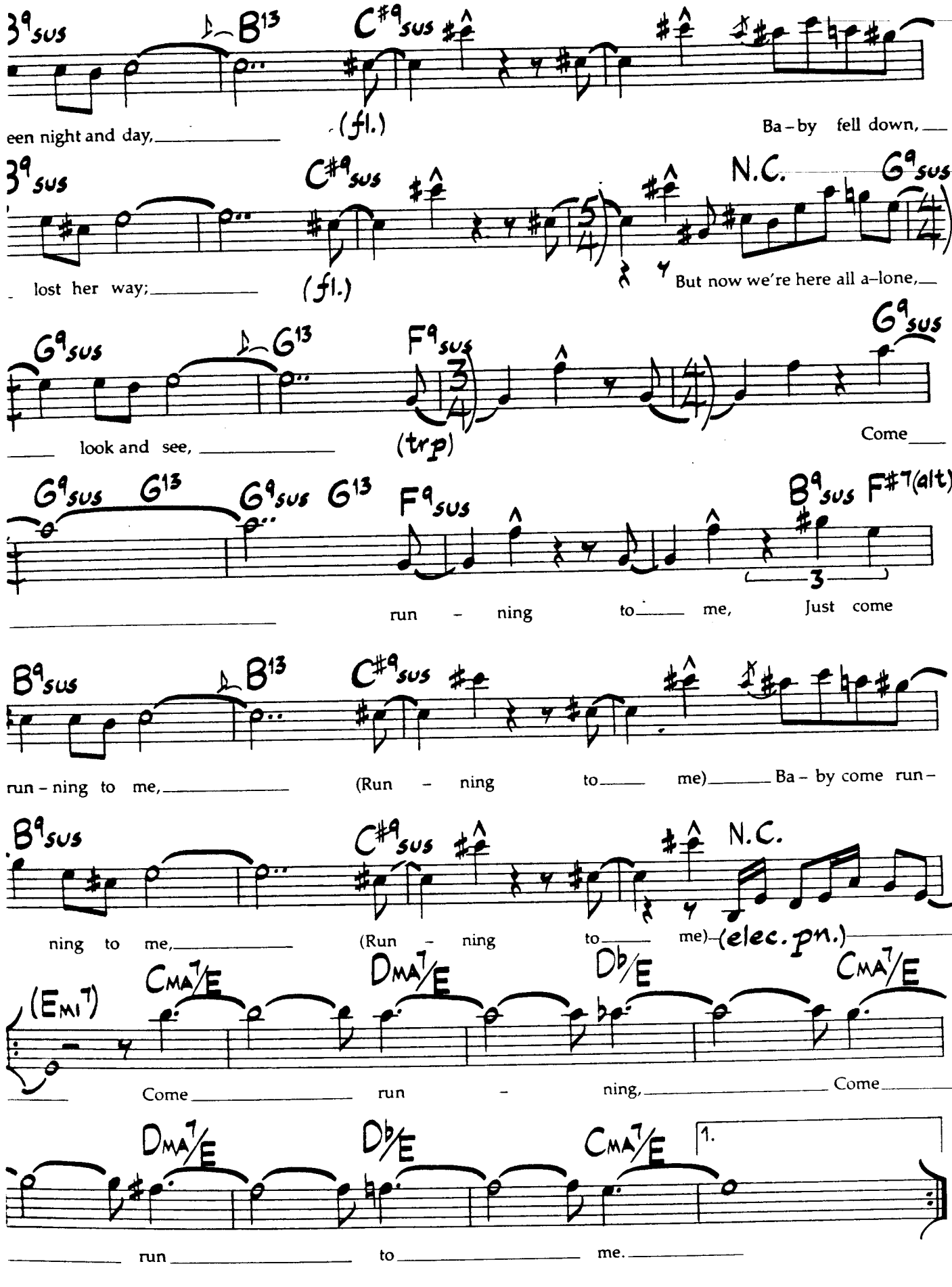

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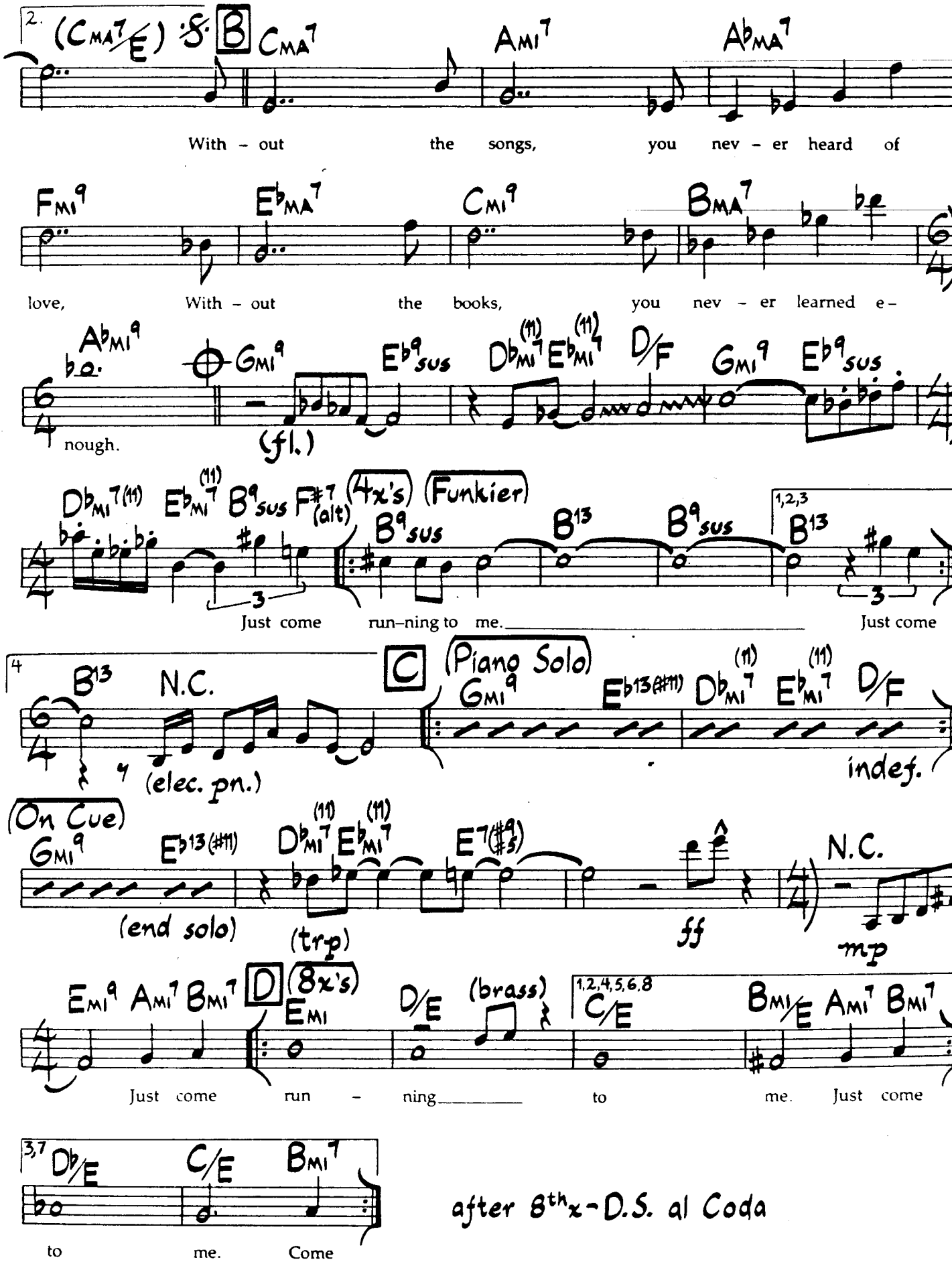
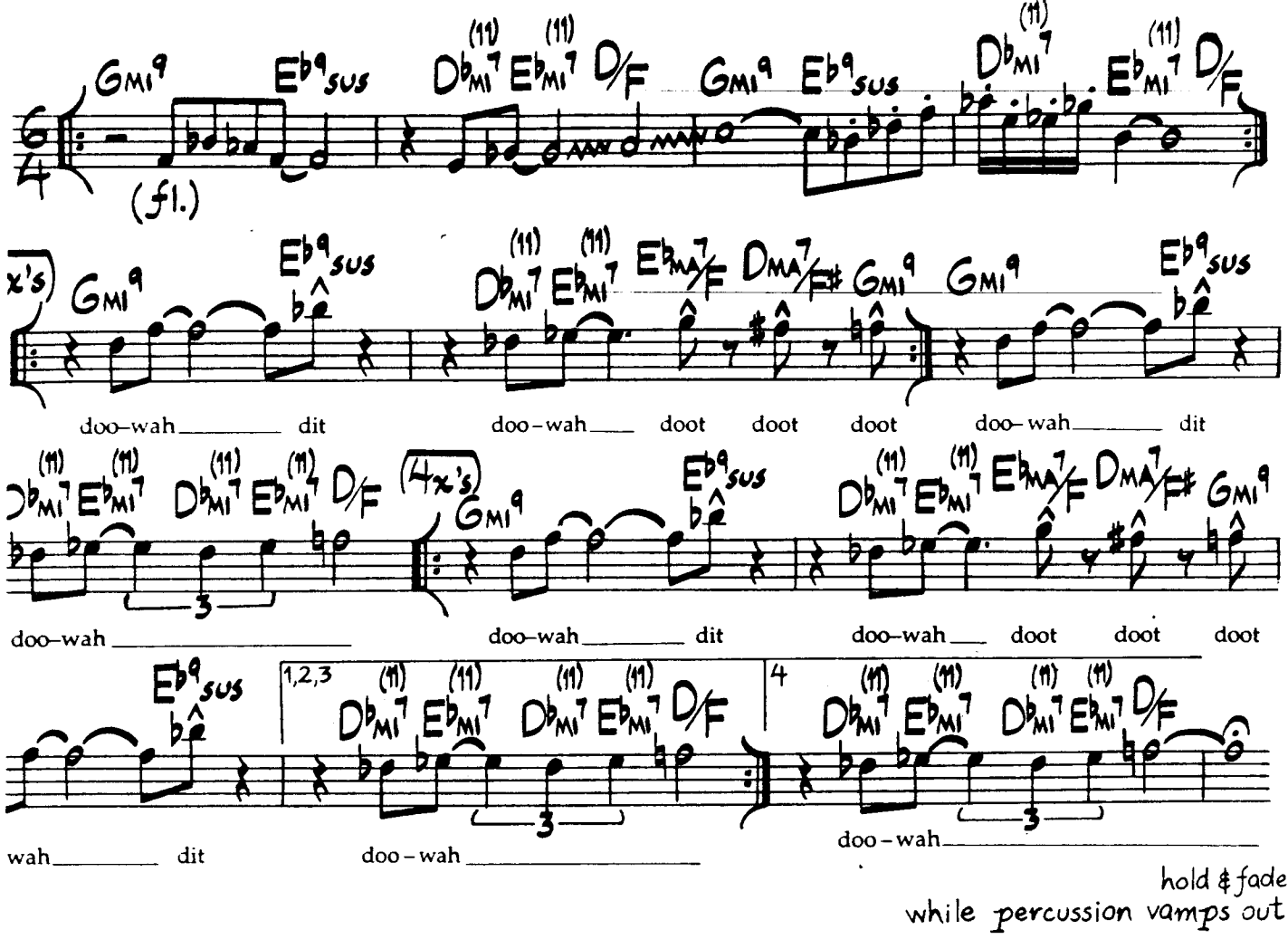
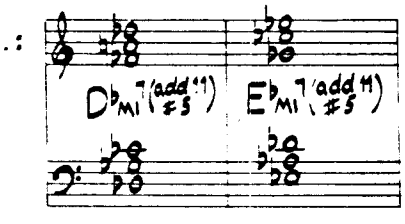

2. (CMA7/E) S. B CMA7 AMI7 AbMA7
With - out the songs, you nev - er heard of
FMI9 EbMA7 CMI9 BMA7
love, With - out the books, you nev - er learned e -
AbMI9 GMI9 Eb9sus Db(11)MI7 Eb(11)MI7 D/F GMI9 Eb9sus
nough.
(fl.)
Db(11)MI7 Eb(11)MI7 B9sus F#7(alt) (4x's) (Funkier)
B9sus B13 B9sus 1,2,3 B13
Just come run-ning to me. Just come
4 B13 N.C. C (Piano Solo)
(elec. pn.)
GMI9 Eb13(#11) Db(11)MI7 Eb(11)MI7 D/F
indef.
(On Cue)
GMI9 Eb13(#11) Db(11)MI7 Eb(11)MI7 E7(#9/5)
(end solo) (trp) ff N.C. mp
EMI9 AMI7 BMI7 D (8x's) EMI D/E (brass) 1,2,4,5,6,8 C/E BMI/E AMI7 BMI7
Just come run - ning to me. Just come
3,7 Db/E C/E BMI7
to me. Come
after 8th x - D.S. al Coda



(11) & Ebmi7(11) may also be voiced with raised fifths



As played on Herbie Hancock's "Sunlight"

VOCAL ADLIB AT D (Starts 5th x)

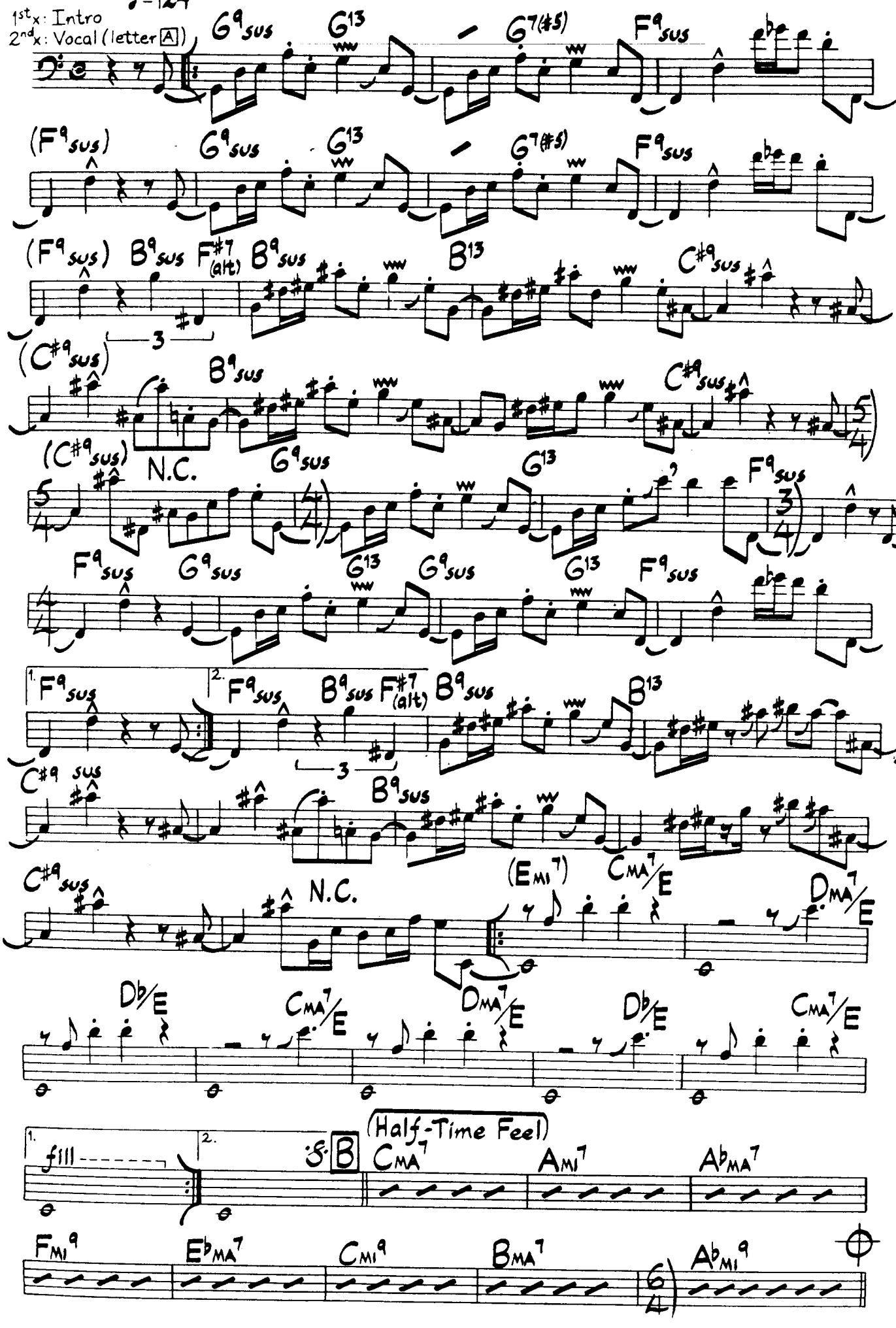
You don't have to be afraid,
Not anymore.
Turn within now.
I'll be there with you, baby
I'm yours, I'm yours.

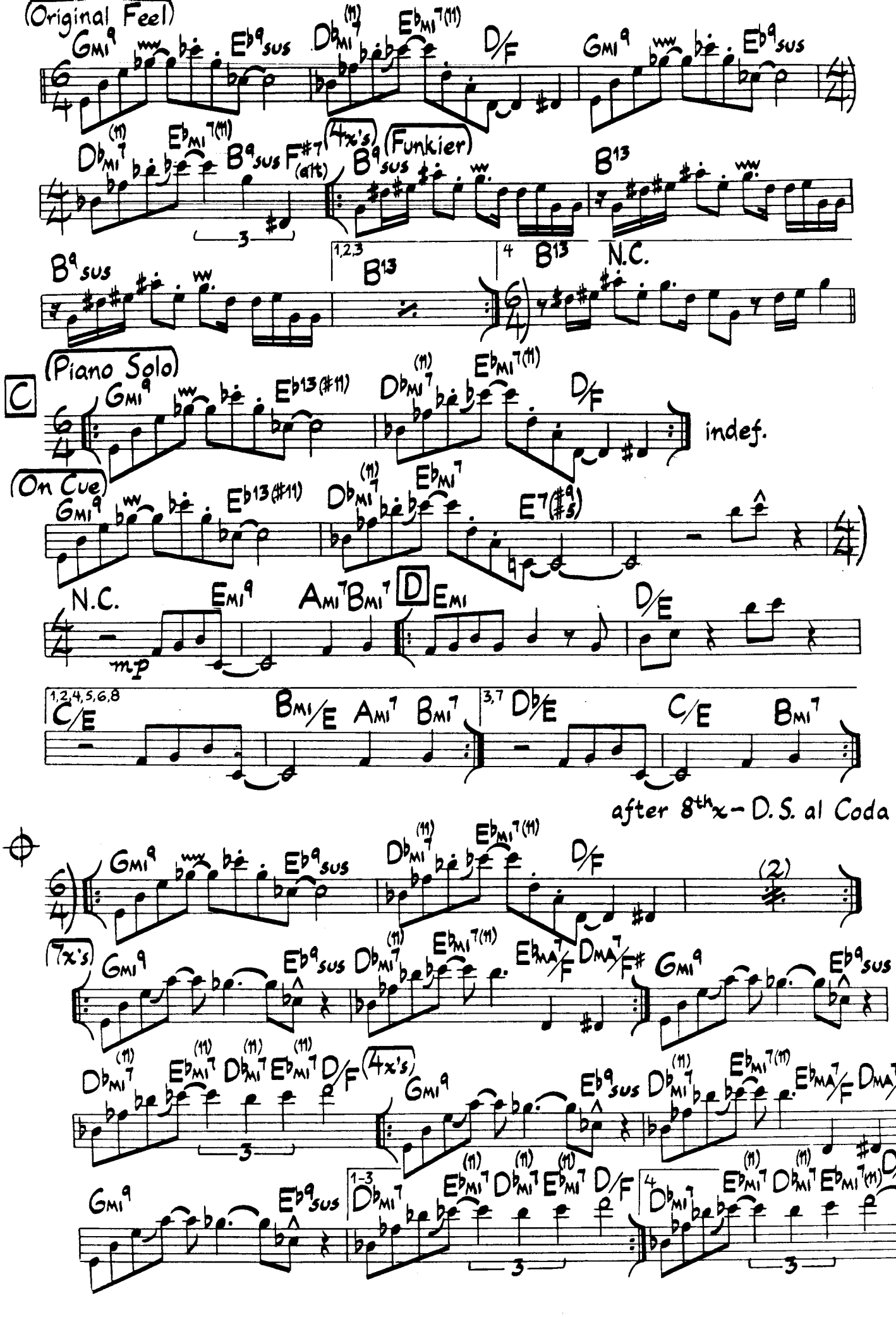
Funk Ballad

Come Running To Me (Bass Part)

♩=124

1st x: Intro
2nd x: Vocal (letter A)

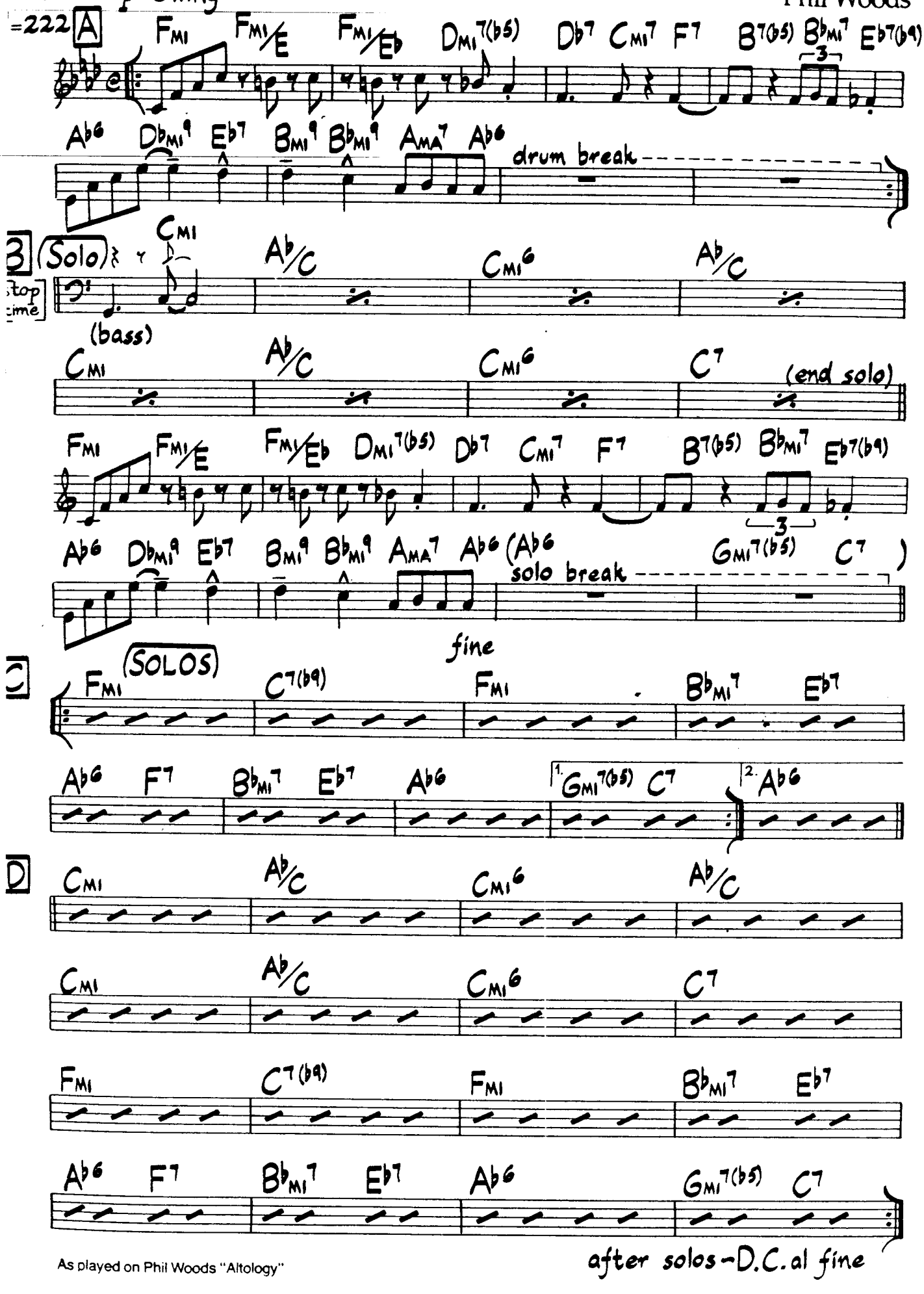



(Original Feel)
(4x's)
(Funkier)
N.C.
(Piano Solo)
C
indef.
(On Cue)
N.C.
D
after 8th x – D.S. al Coda
(7x's)
(4x's)

Cool Aide

Phil Woods

Medium-Up Swing



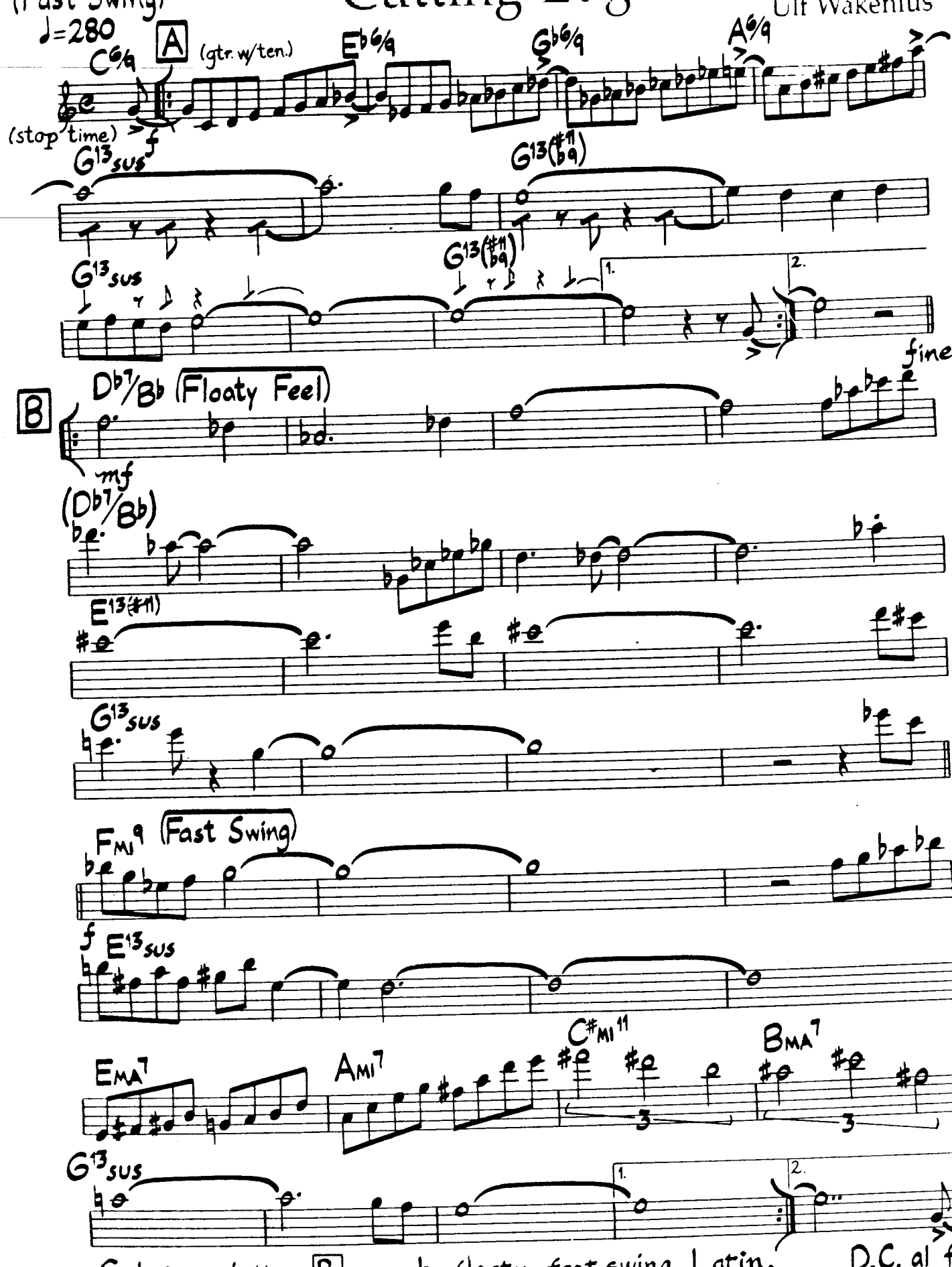
As played on Phil Woods "Altology"

(Fast Swing)

Cutting Edge

Ulf Wakenius

♩=280



As played on Mwendo Dawa's "Mwendo Dawa" (Originally titled "Hej Vat Der Gar")

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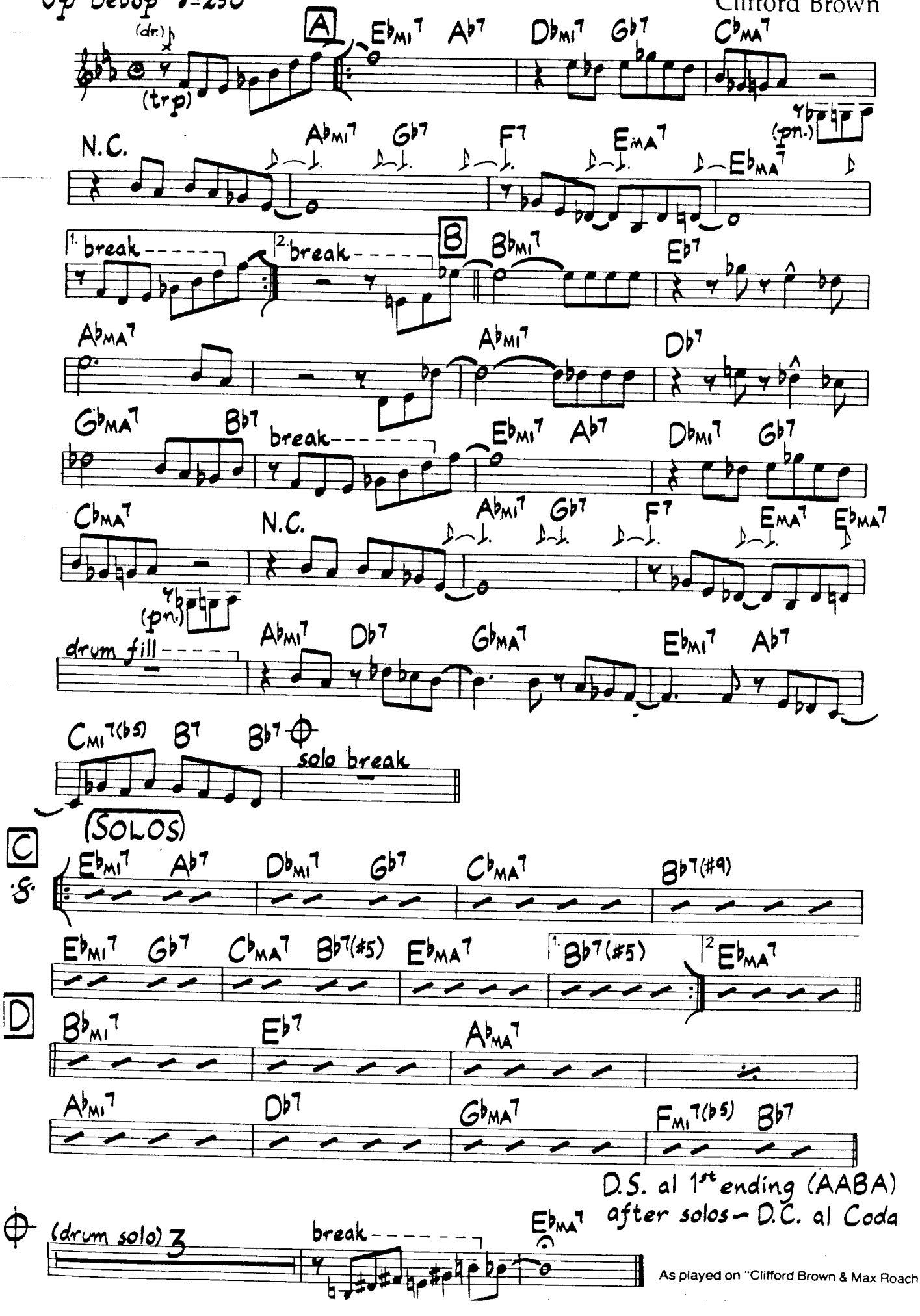
Daahoud

Clifford Brown

Up Bebop ♩=250



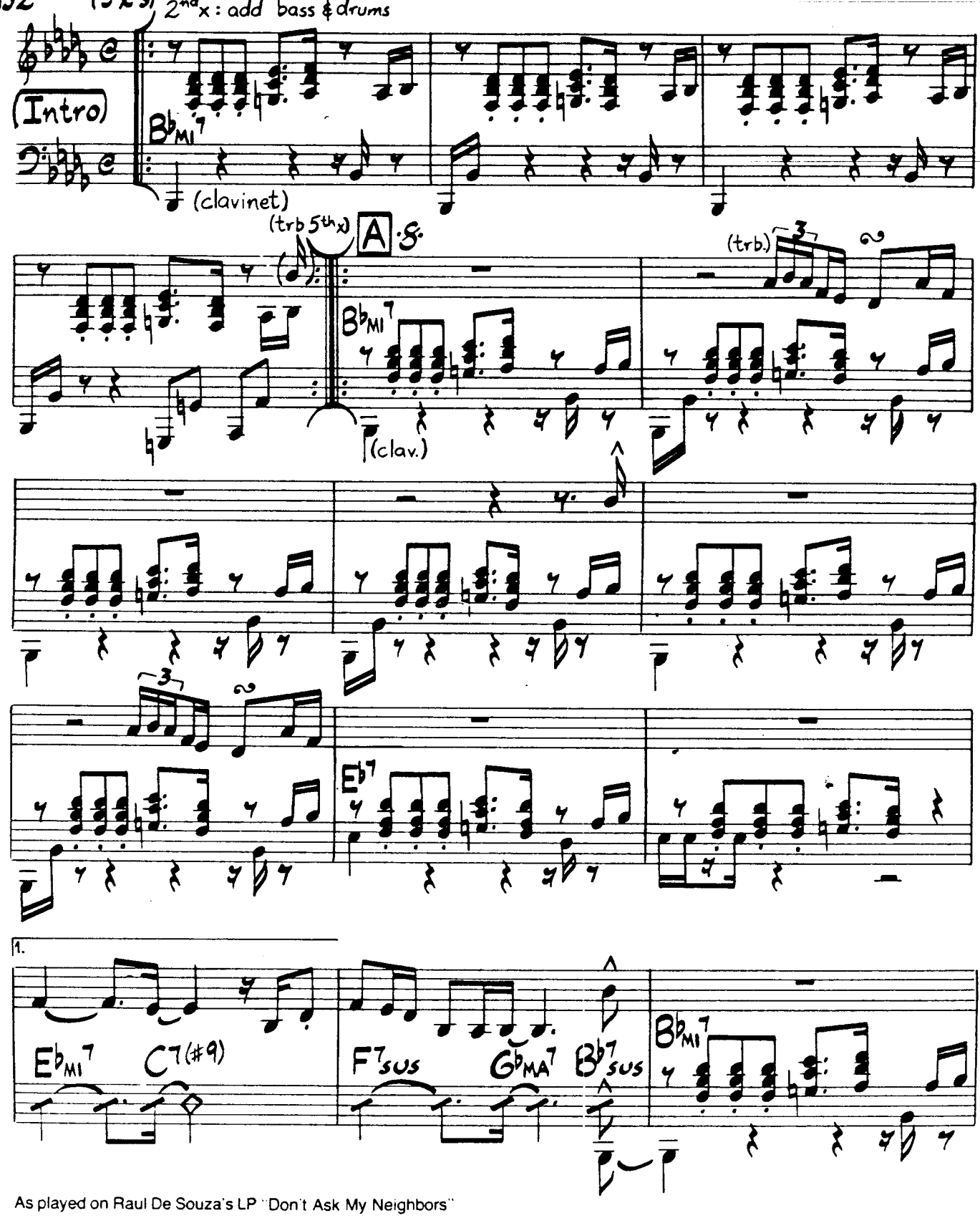
As played on "Clifford Brown & Max Roach"

:dium Funk

= 132

Daisy Mae

George Duke



As played on Raul De Souza's LP "Don't Ask My Neighbors"

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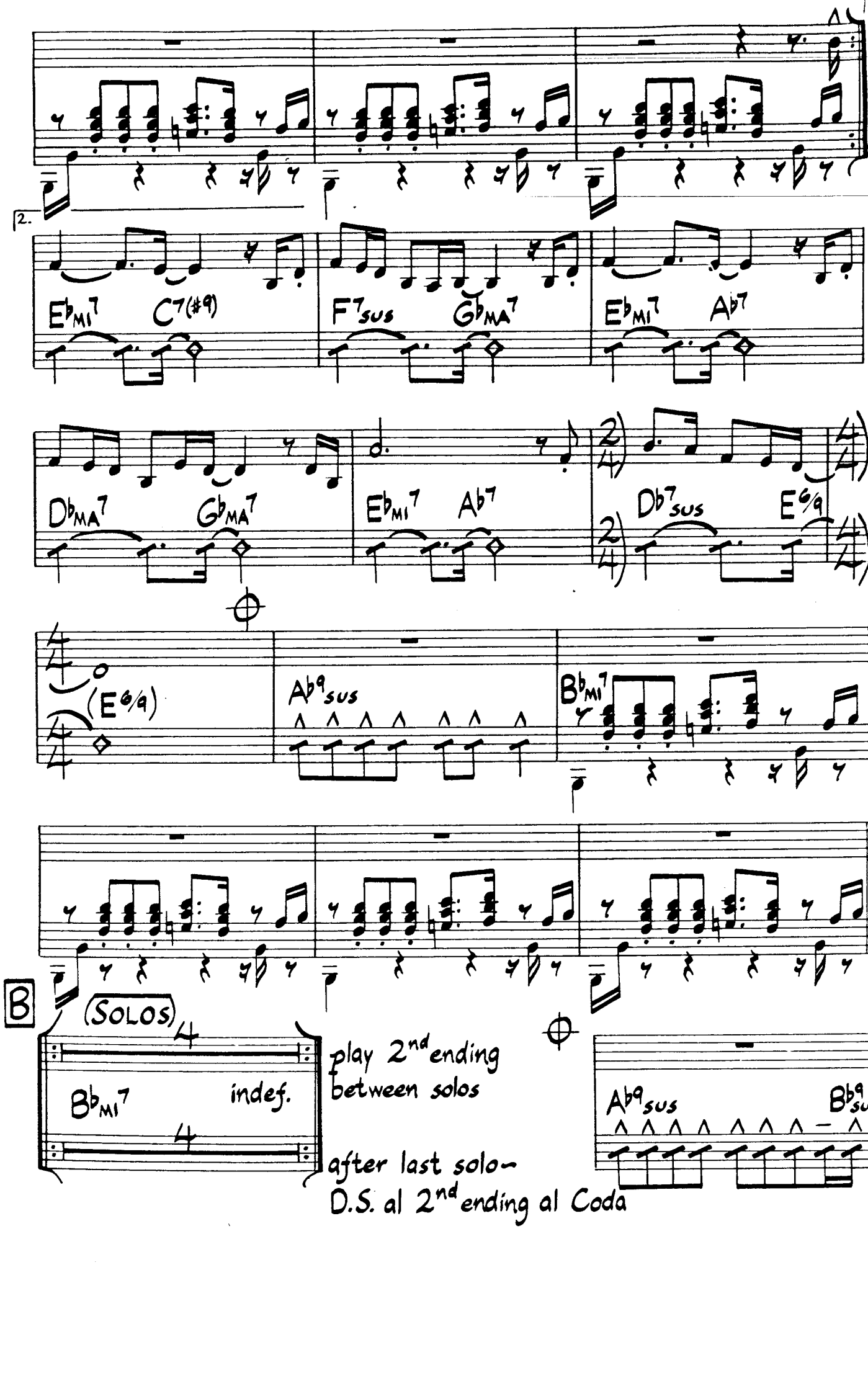
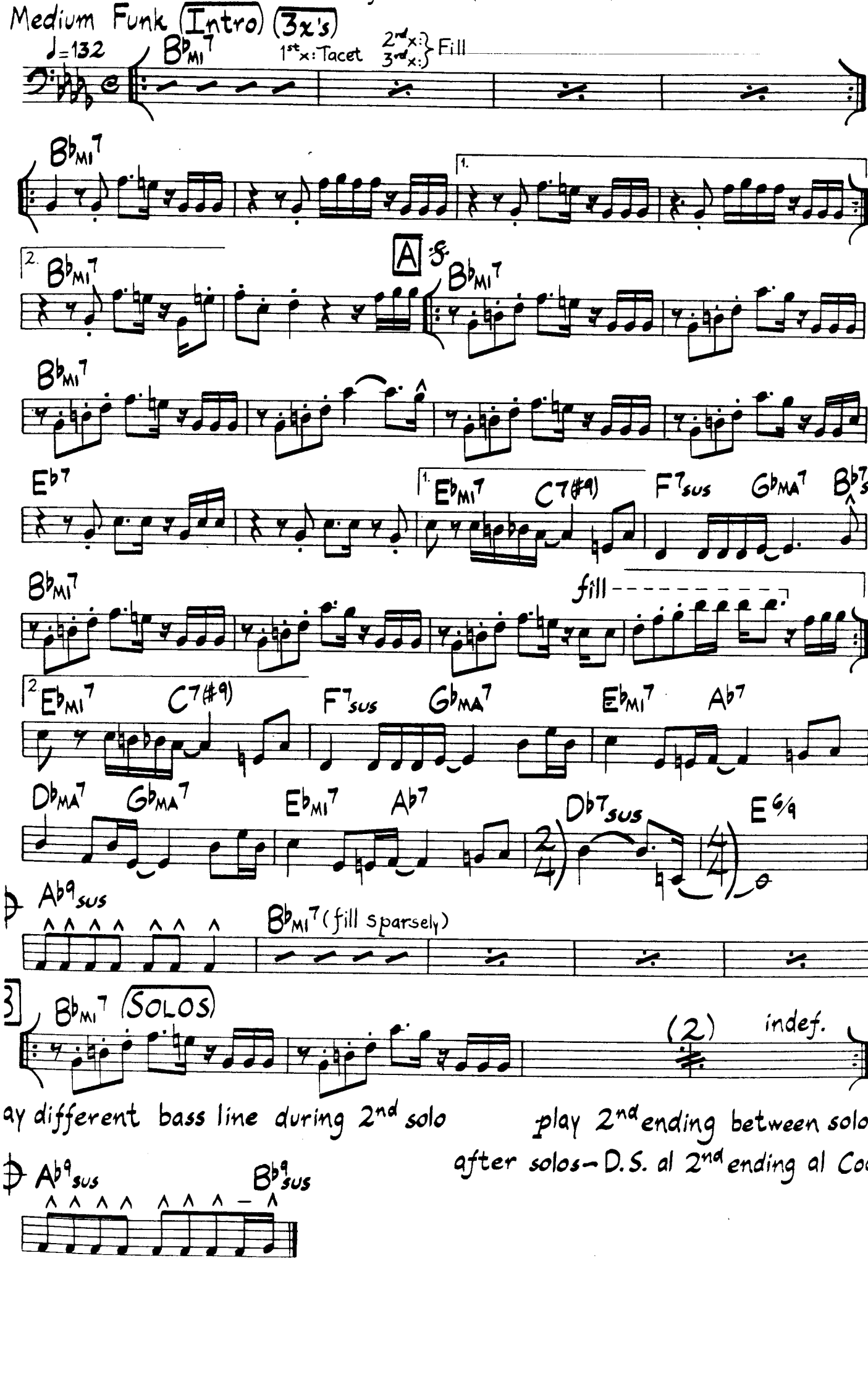

2.
Eb MI7
C7(#9)
F7 SUS
Gb MA7
Eb MI7
Ab7
Db MA7
Gb MA7
Eb MI7
Ab7
Db7 SUS
E 6/9
(E 6/9)
Ab9 SUS
Bb MI7
B
(SOLOS)
Bb MI7
indef.
play 2nd ending between solos
after last solo-
D.S. al 2nd ending al Coda
Ab9 SUS

Busy Mic (Bass Part)



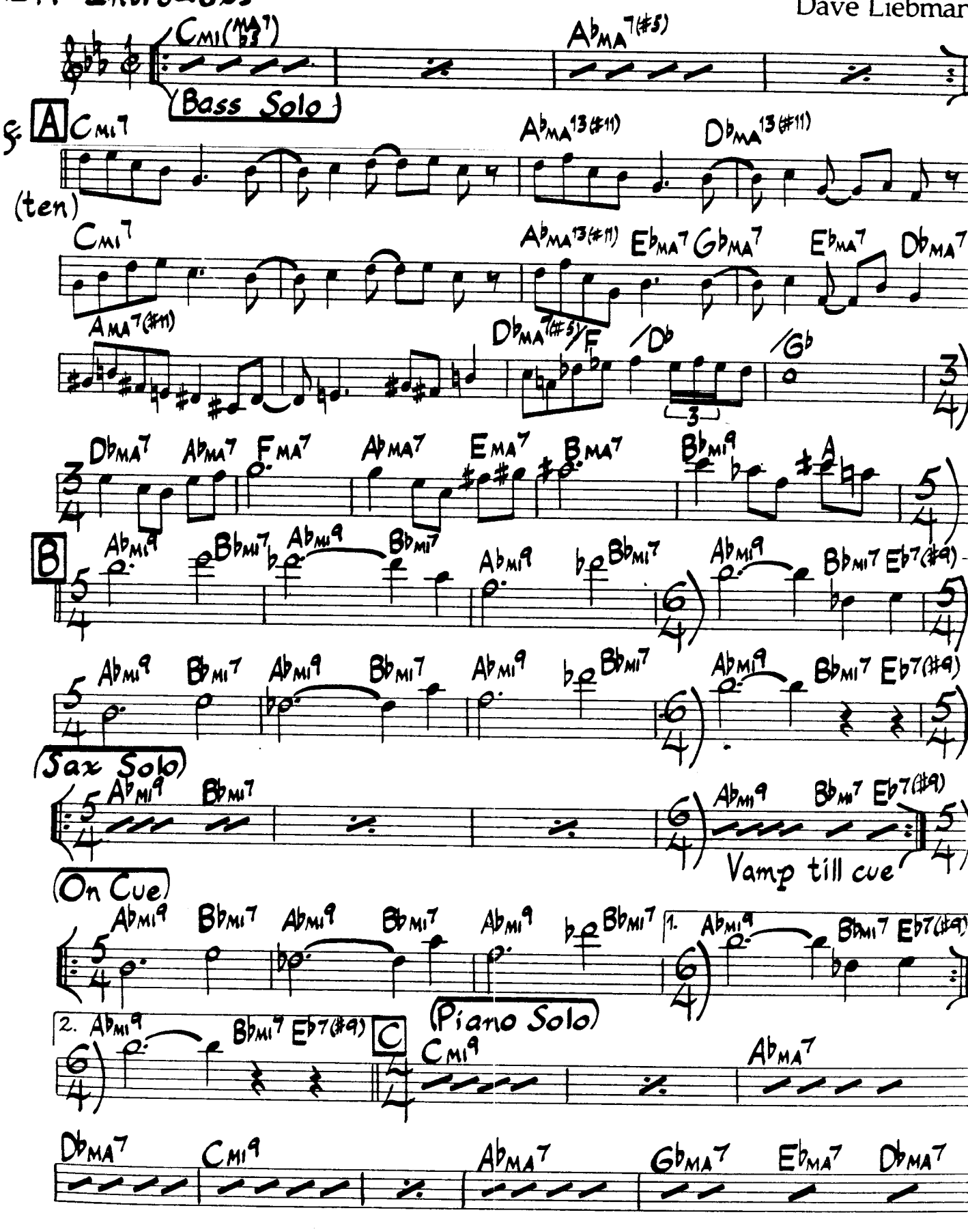
John Coltrane

edium Funk

A Dance For Your Thoughts

♩=79 Intro-8x's

Dave Liebman



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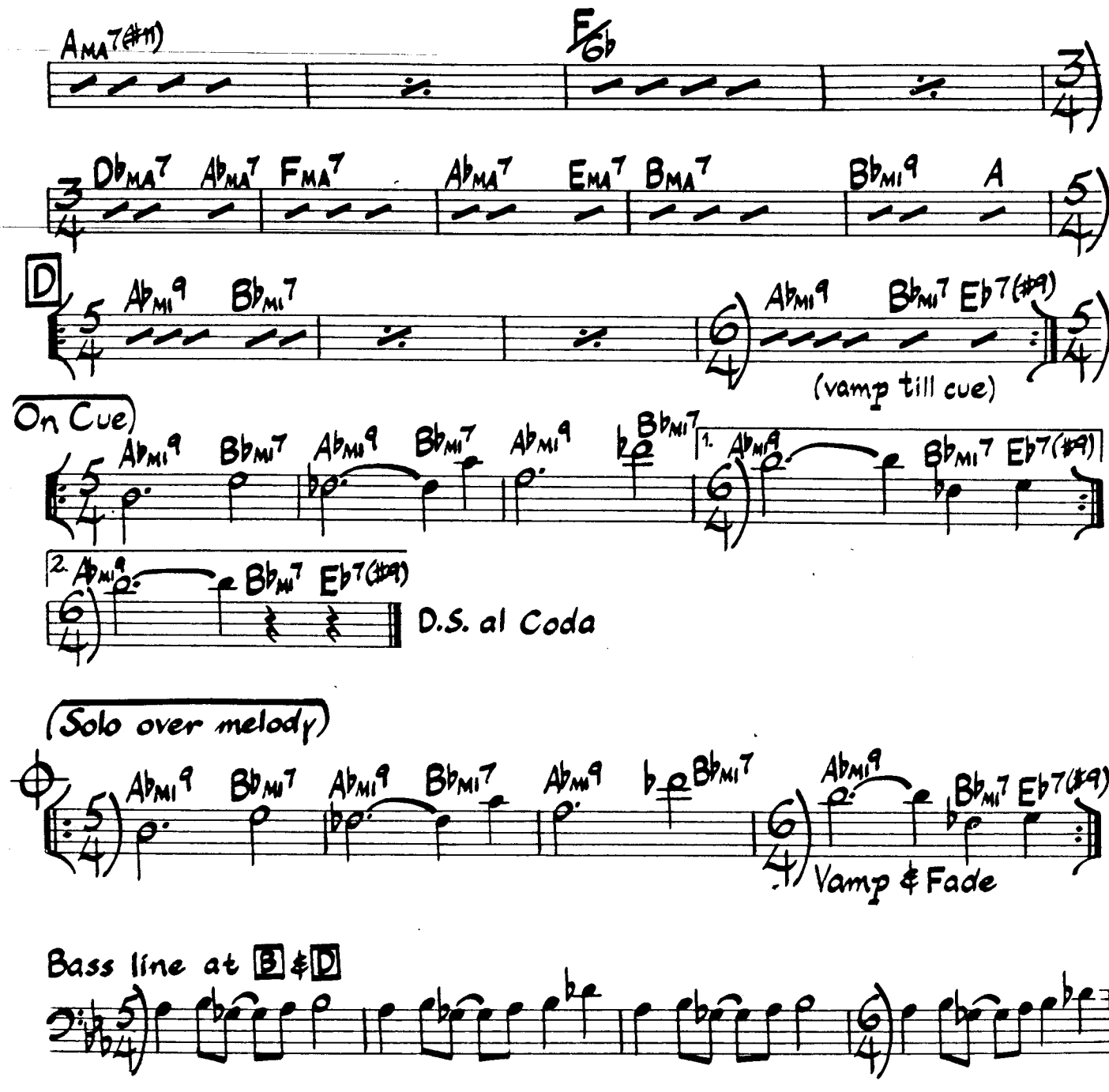
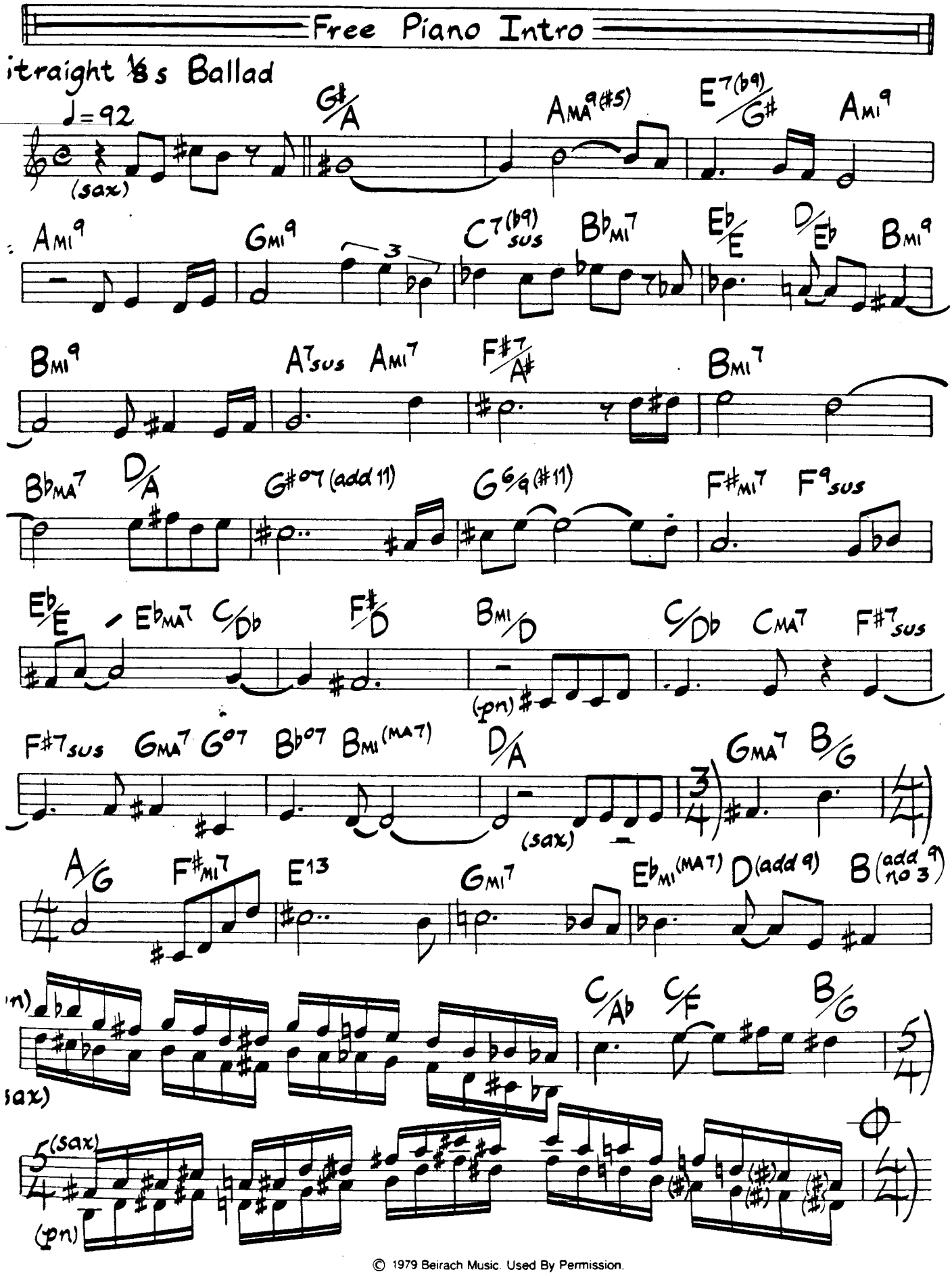


As played on Dave Liebman's "What It Is"

Dark Lady

Richie Beirach



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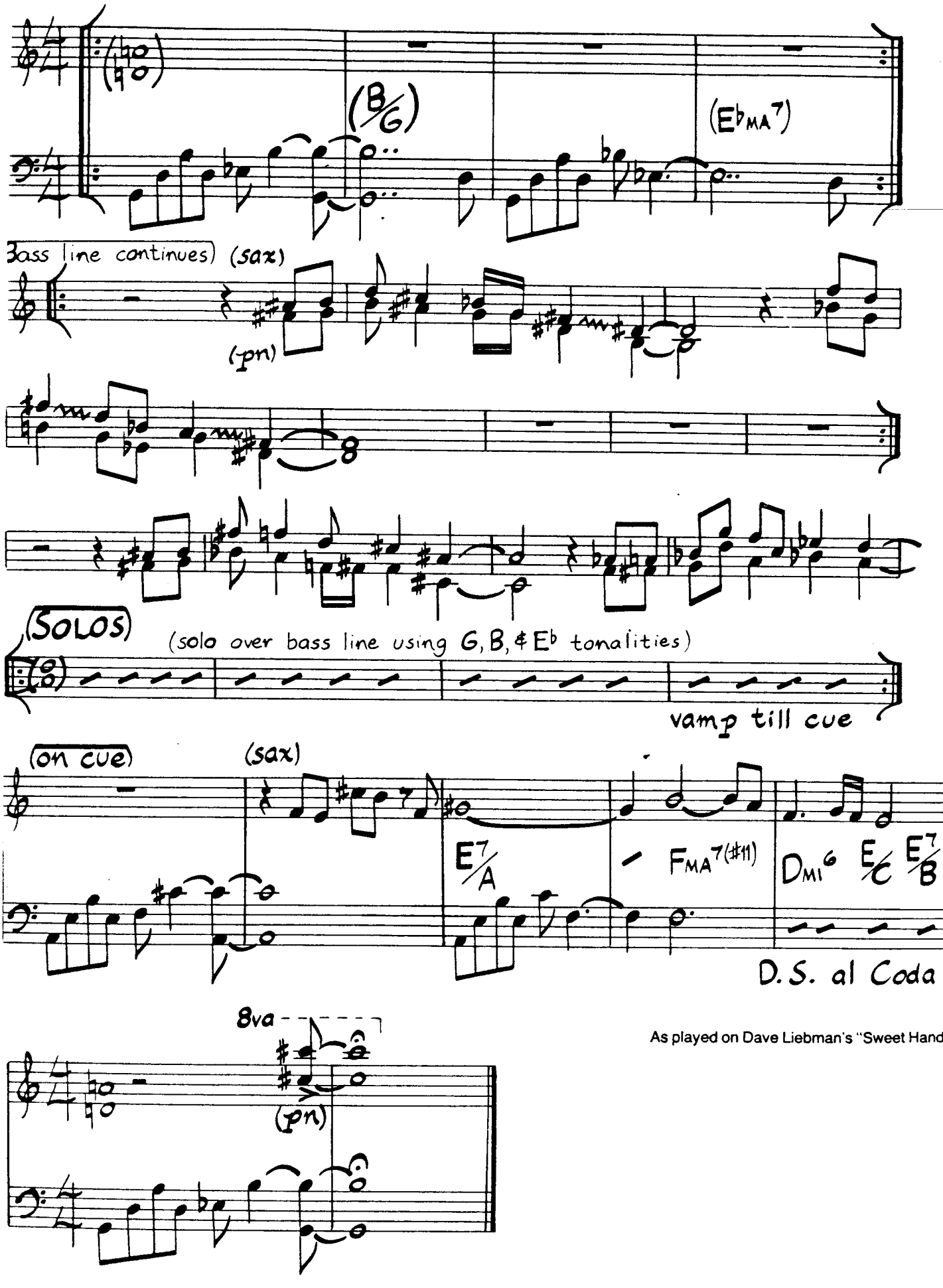
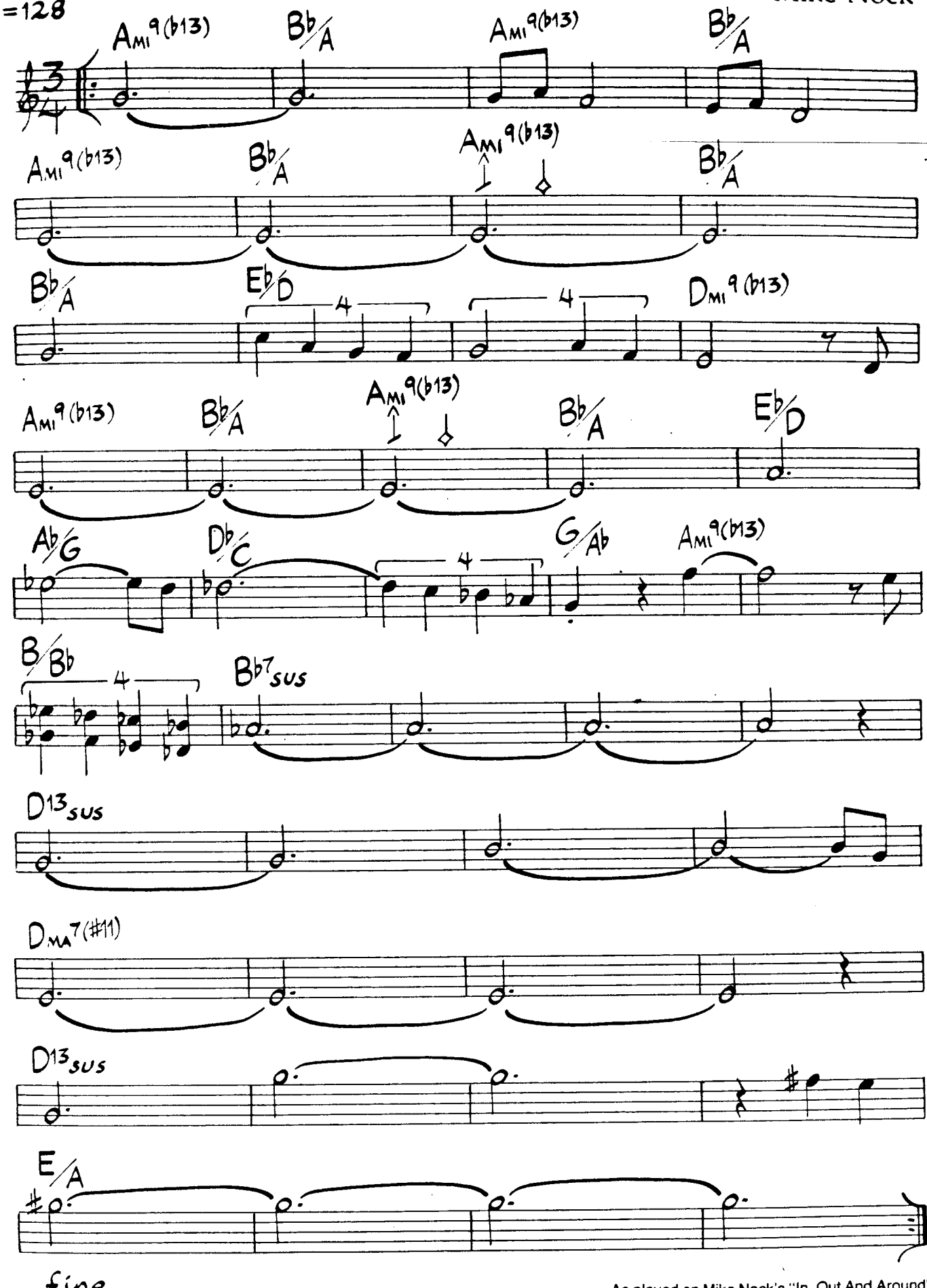


As played on Dave Liebman's "Sweet Hand

ody
-aight Eighths
♩=128

Dark Light

Mike Nock



As played on Mike Nock's "In, Out And Around"

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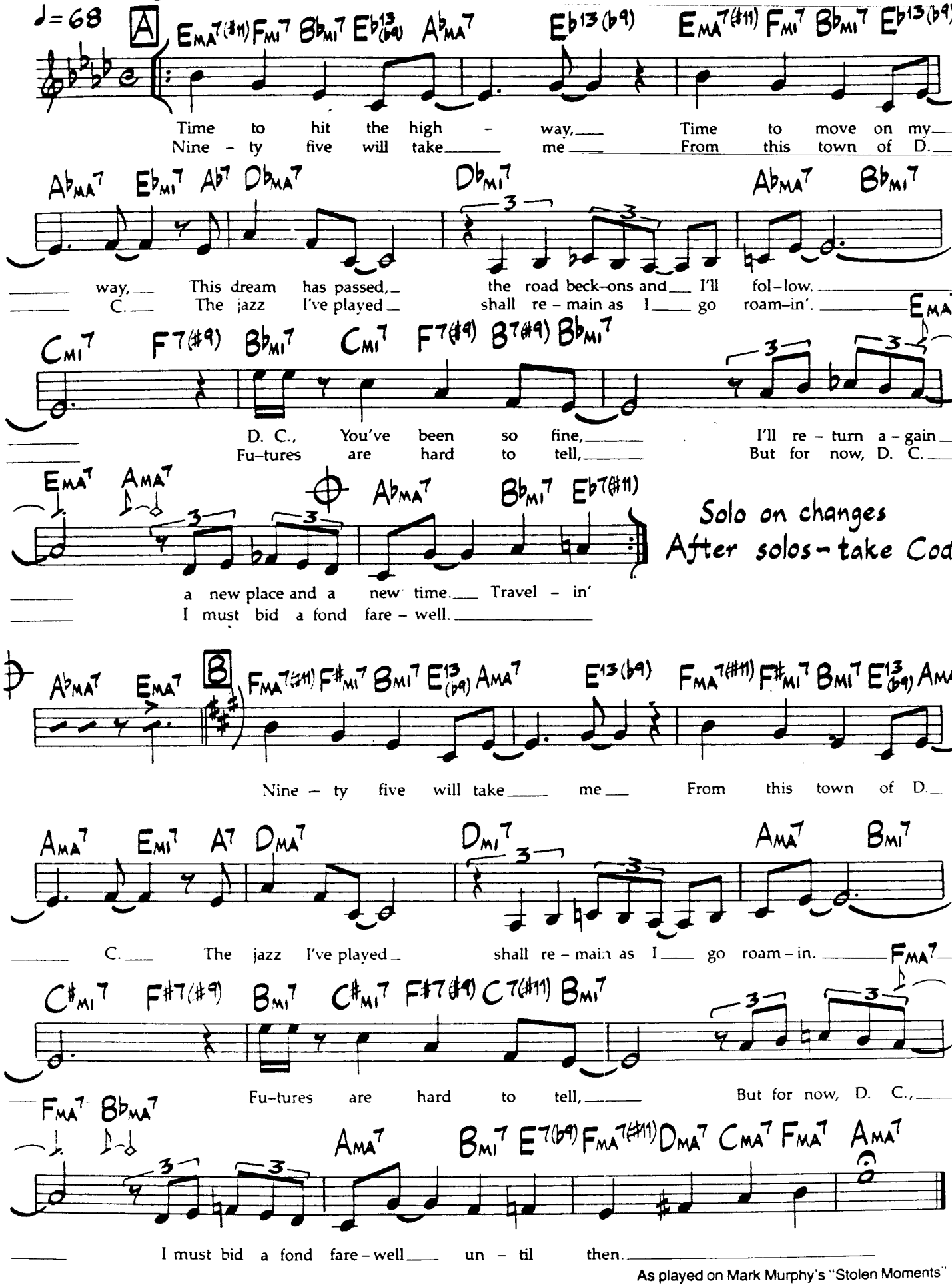
D.C. Farewell

Richie Cole

Slow Swing

♩=68



As played on Mark Murphy's "Stolen Moments"

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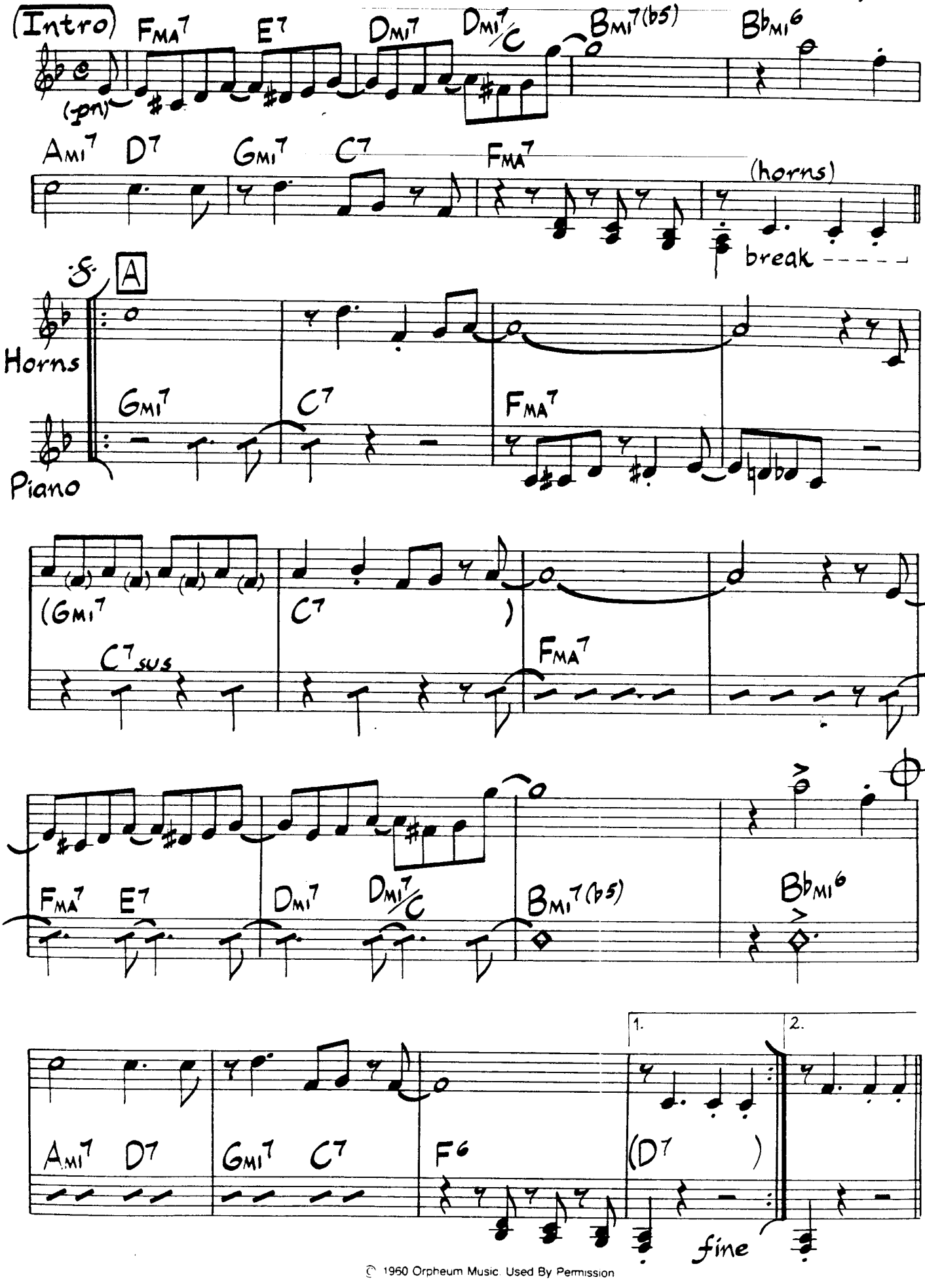
edium-Up Swing

♩ = 252

Del Sasser

Sam Jones



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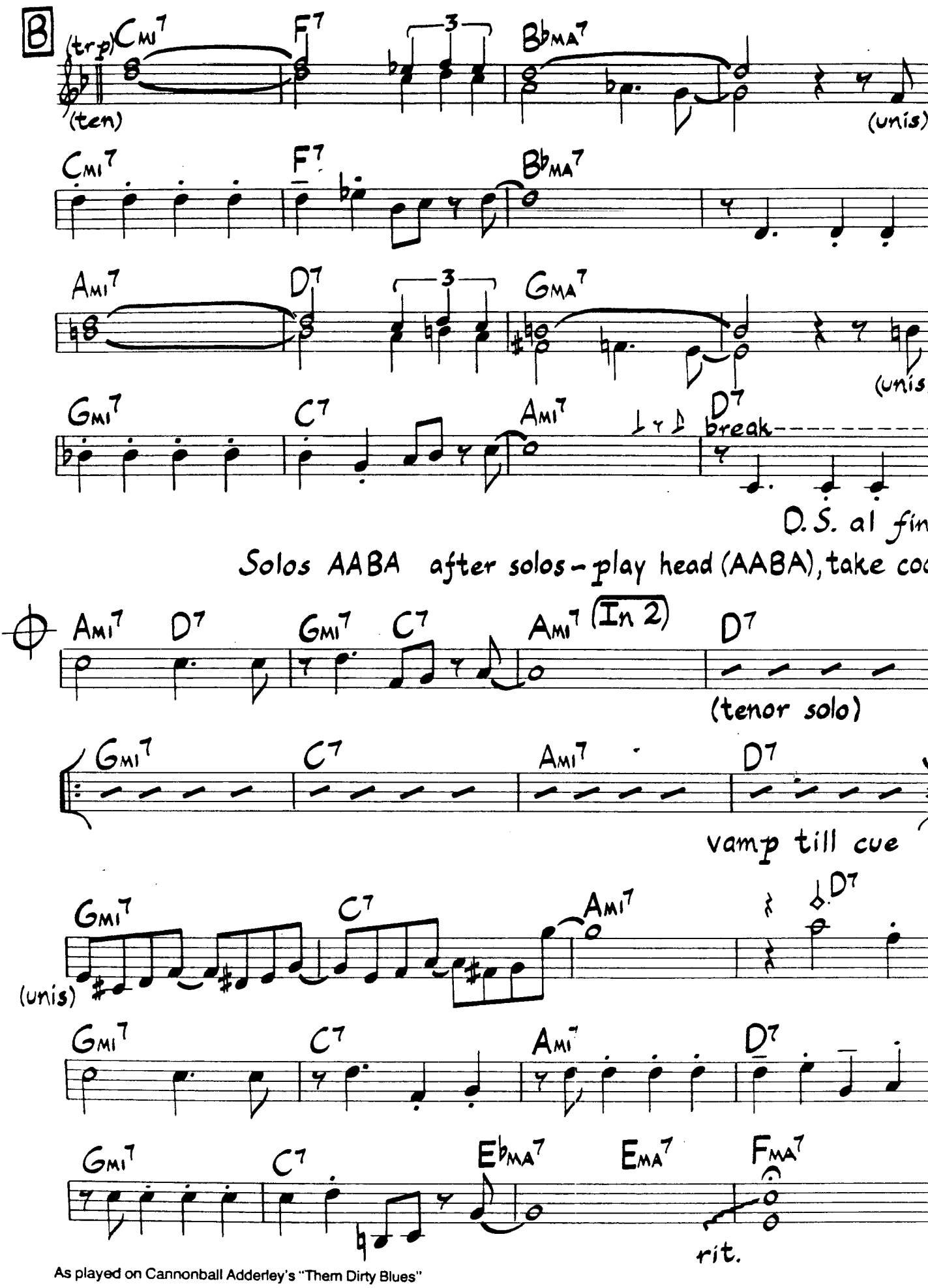
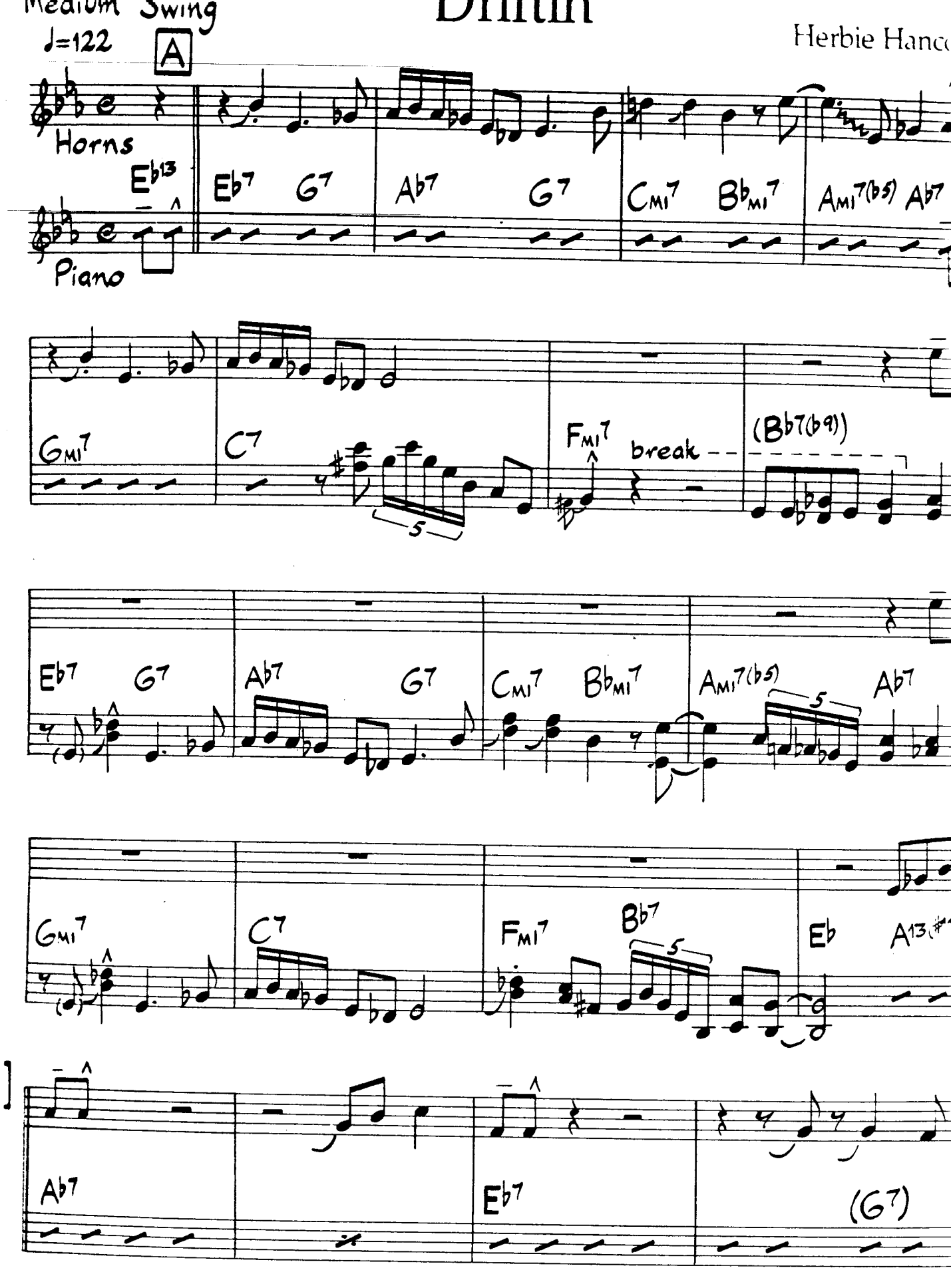


As played on Cannonball Adderley's "Them Dirty Blues"



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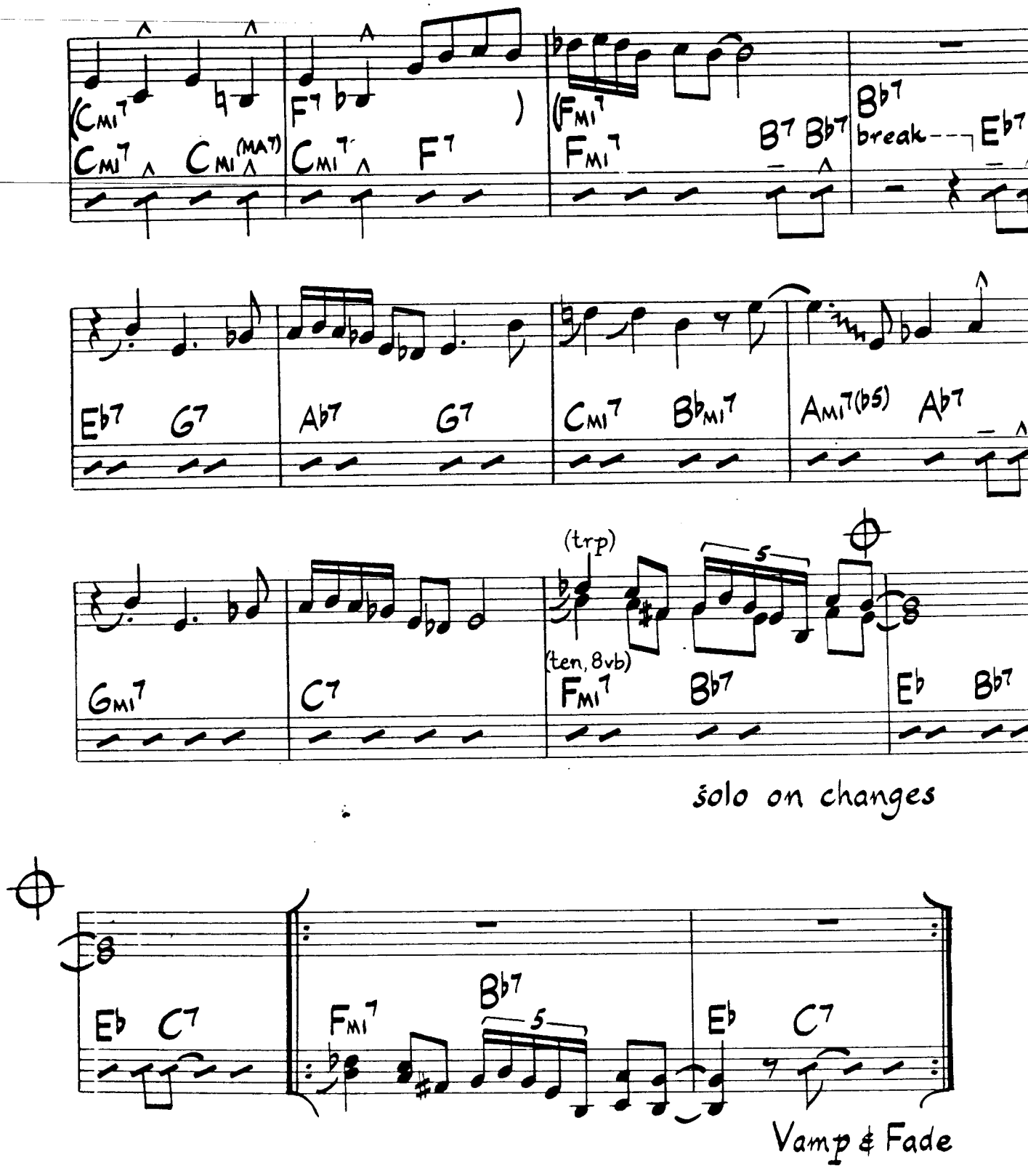


Kicks on head are played by piano and drums only; bass walks in 2. Solos are in 4.

Use chords in parenthesis for solos.

As played on Herbie Hancock's "Takin' Off"

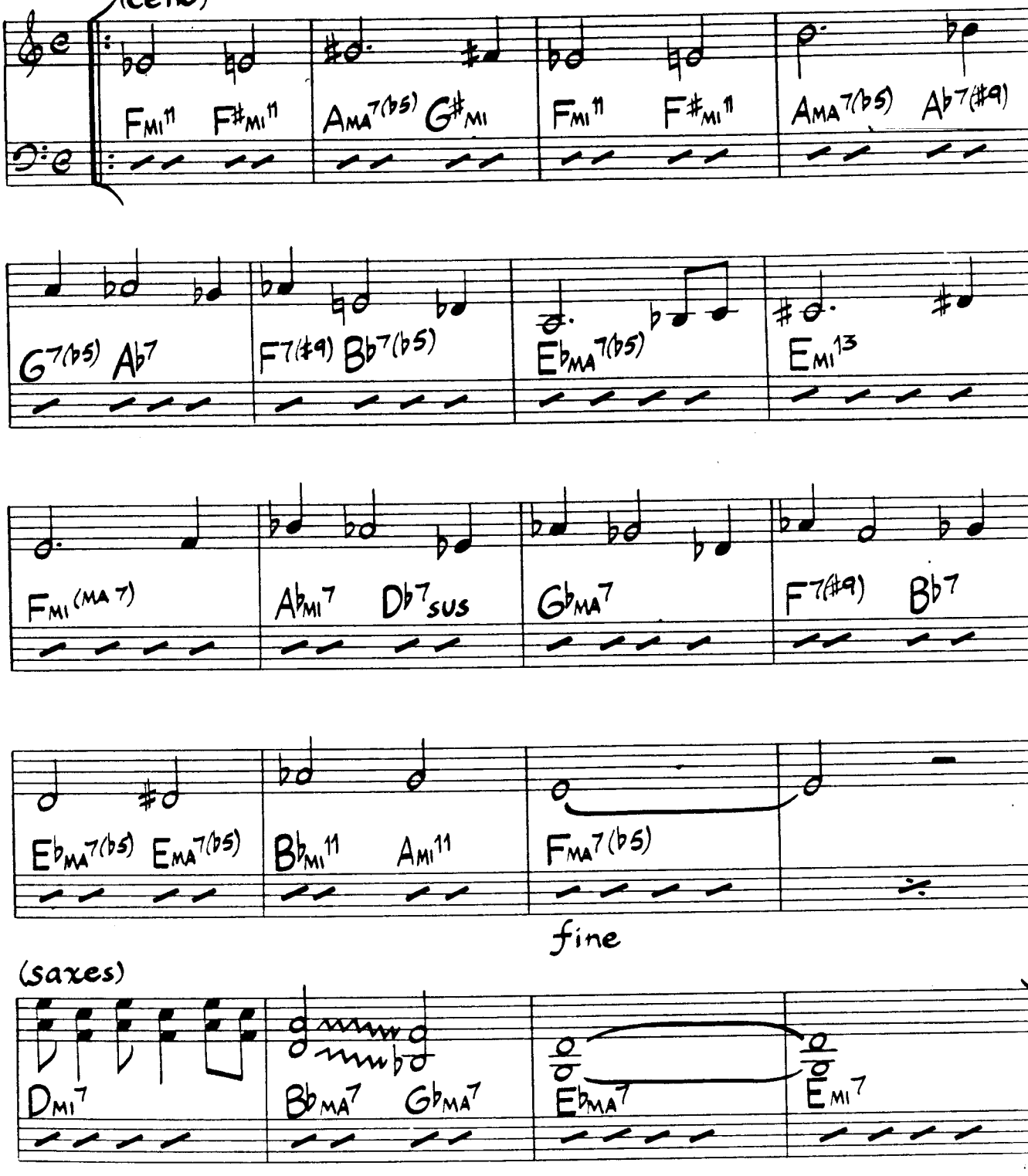
Duke Ellington

Duquility

Ballad
♩=54

Mal Waldron

(cello)

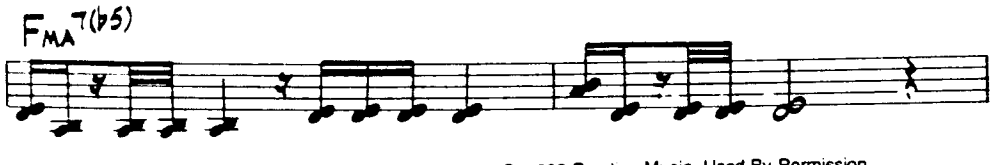


fine

(saxes)

As played on Eric Dolphy's "Fire Wa

(piano figure for mm. 15-16)



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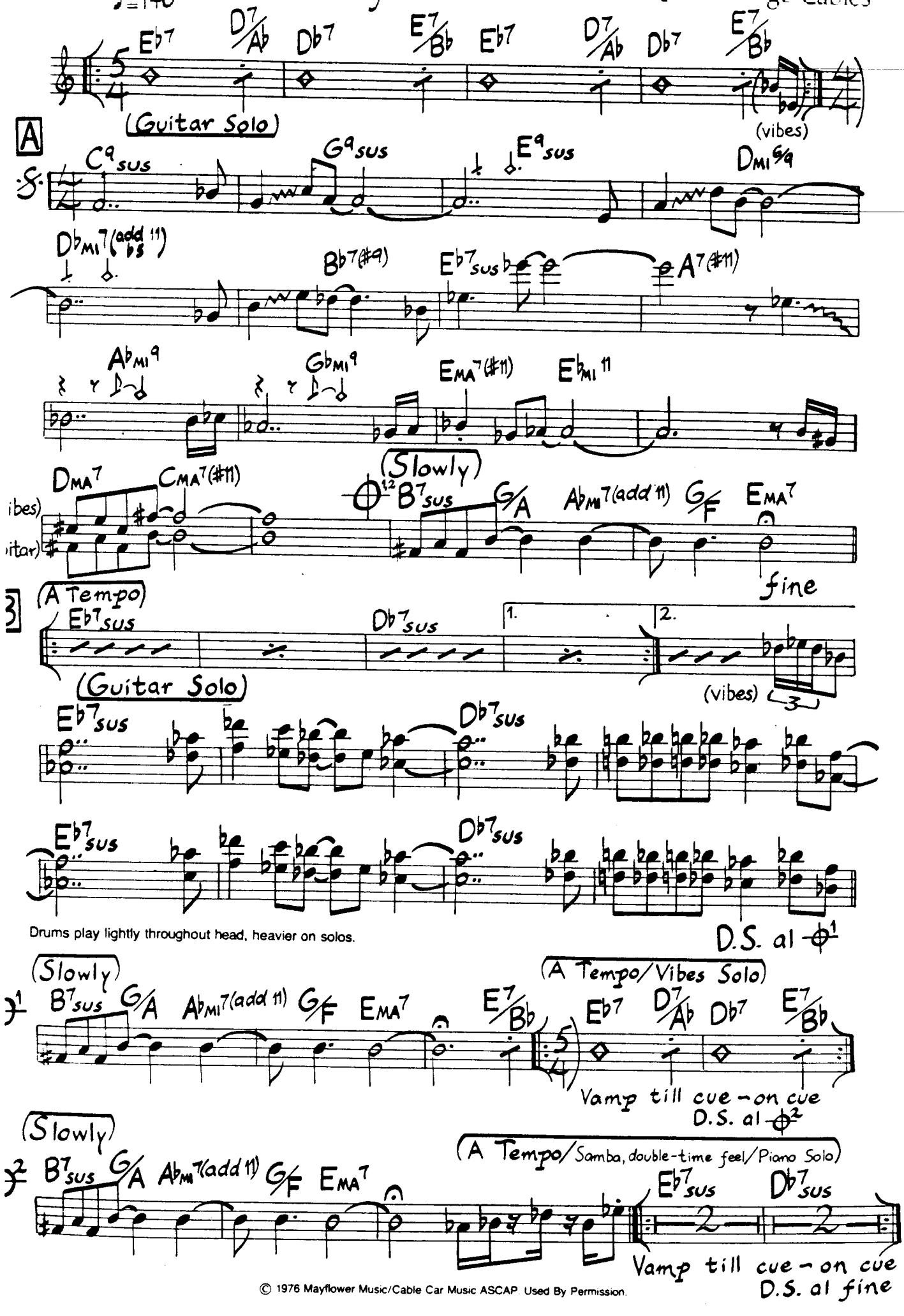

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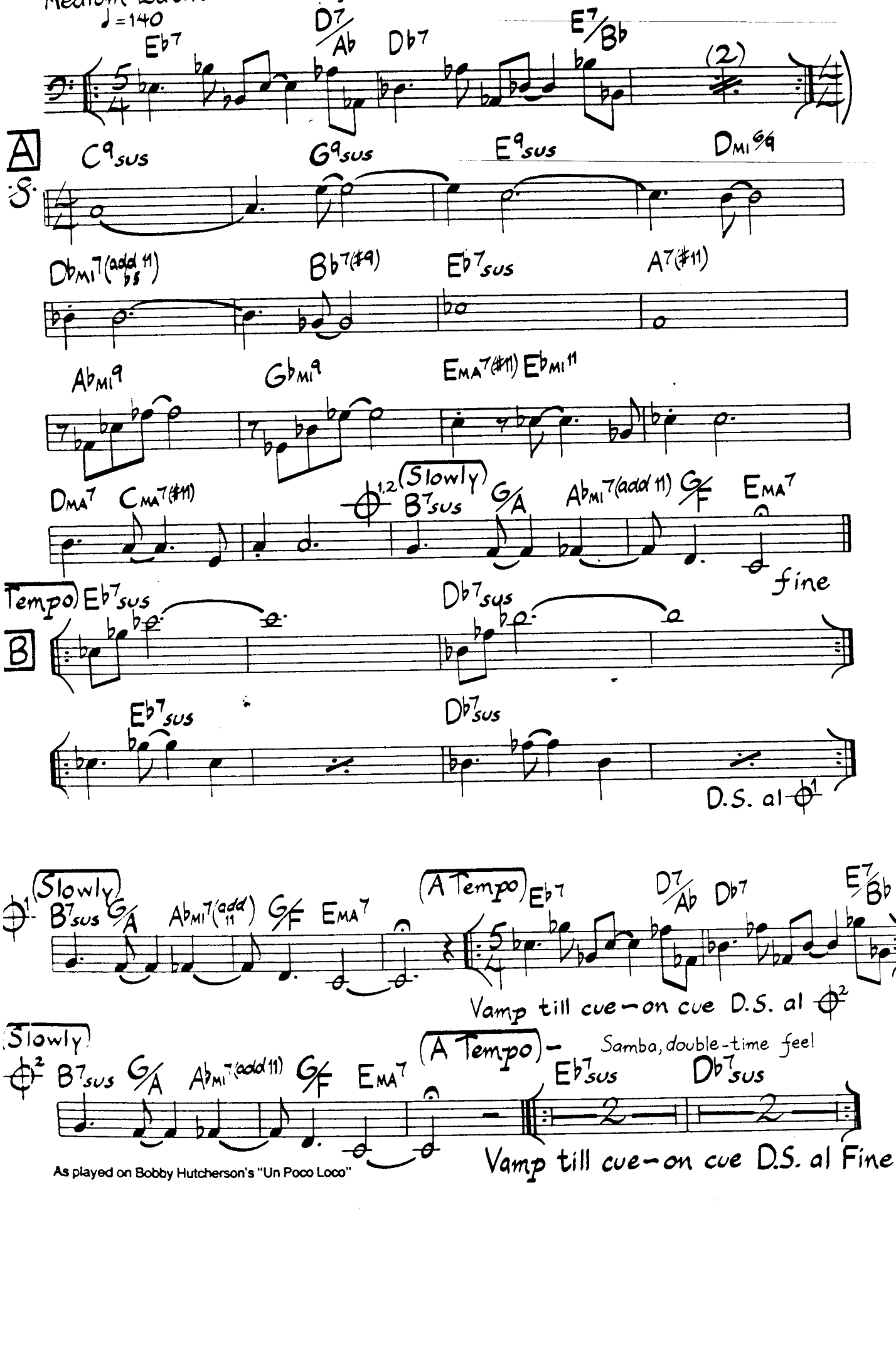
Ebony Moonbeams (Bass)

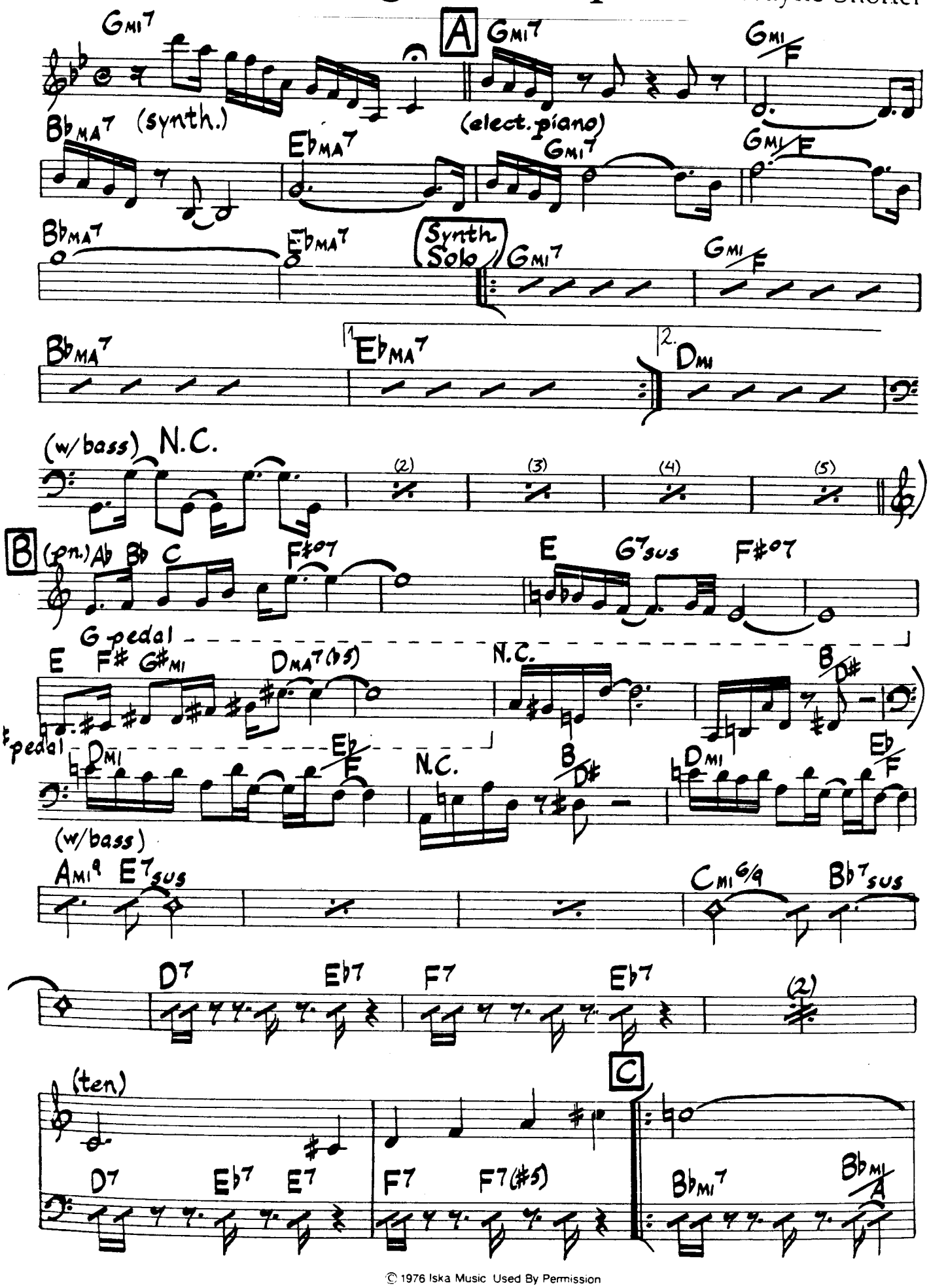


As played on Bobby Hutcherson's "Un Poco Loco"

Funk Ballad ♩=98

Elegant People

Wayne Shorter



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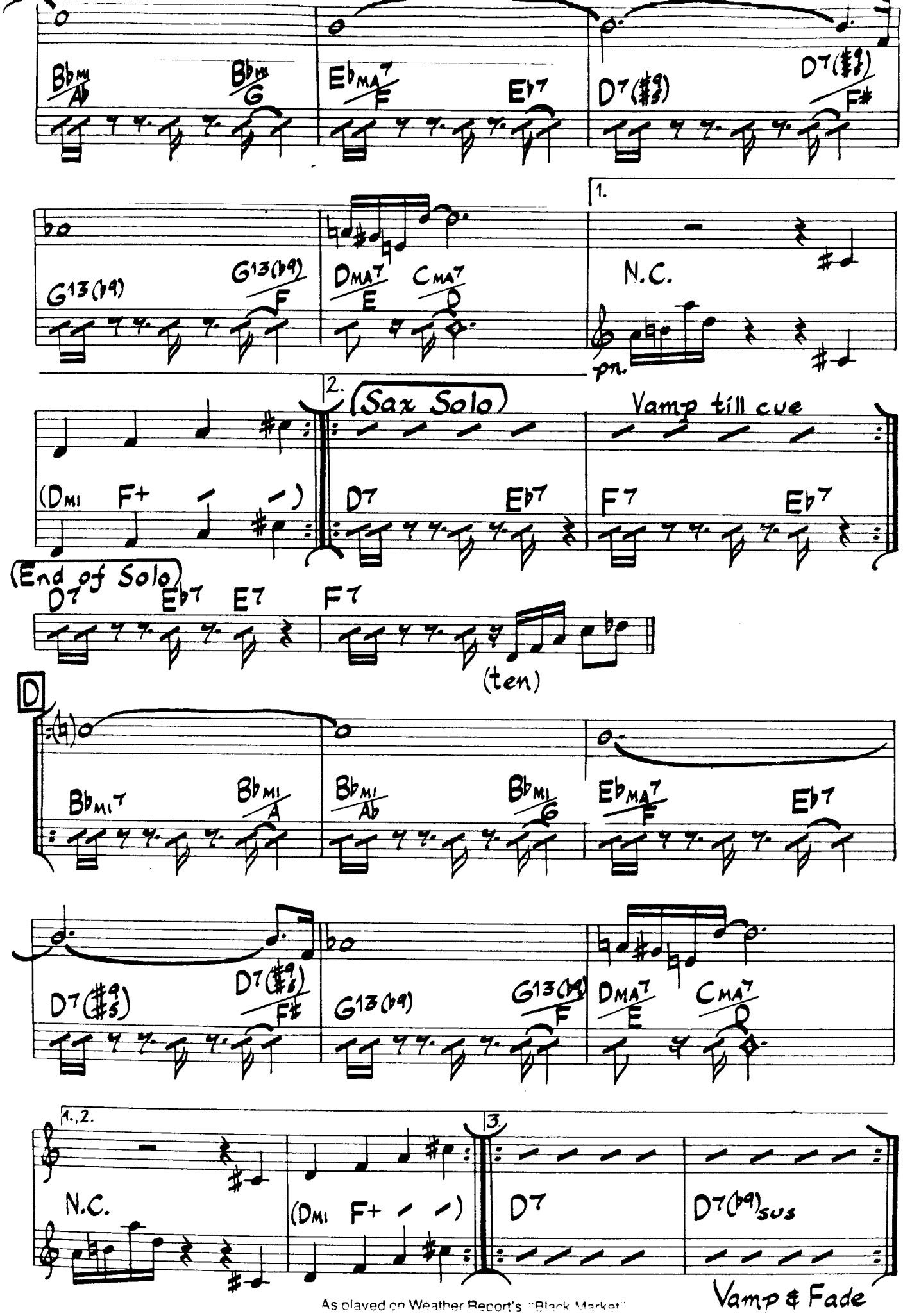
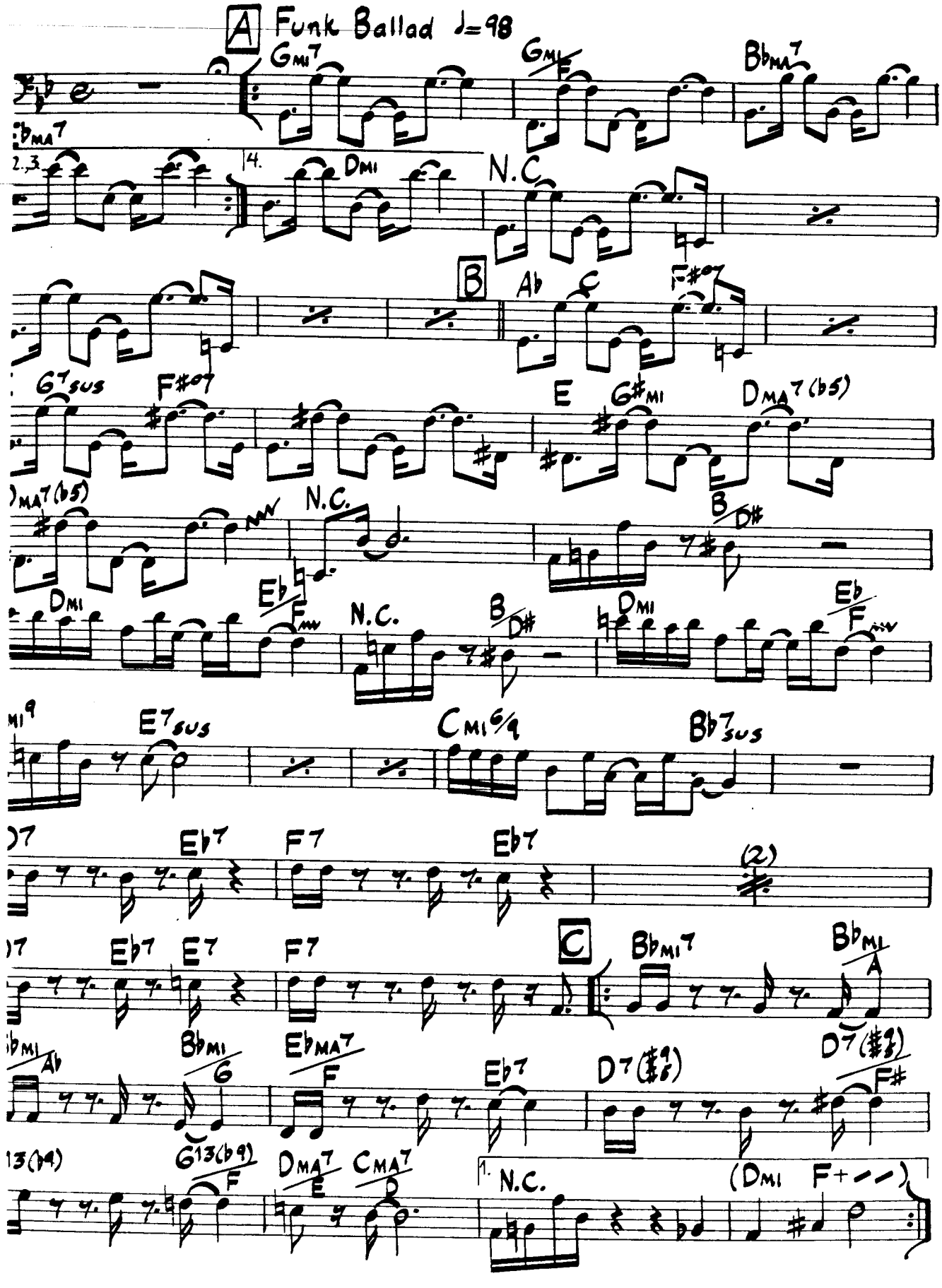
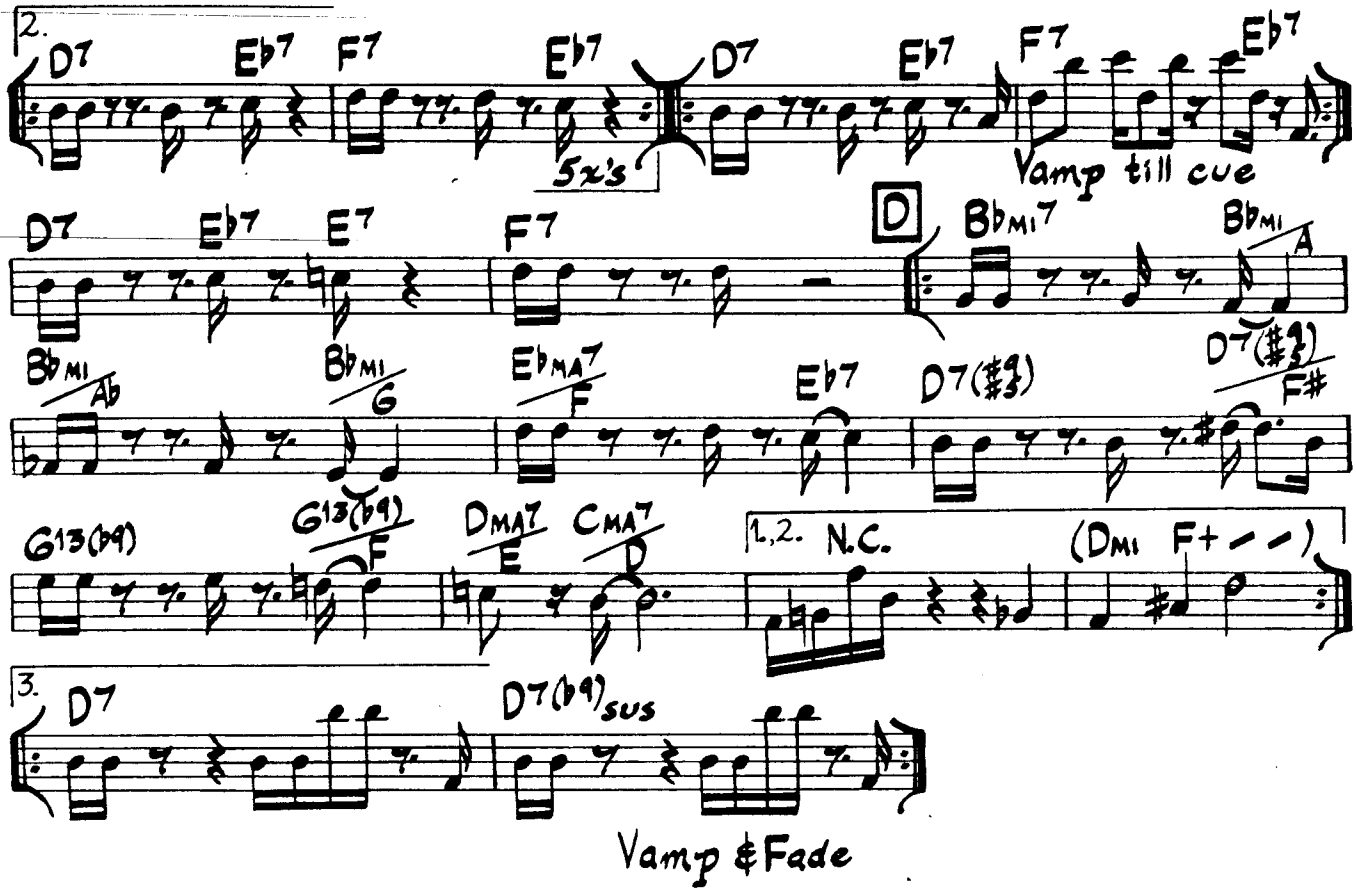


As played on Weather Report's "Black Market"

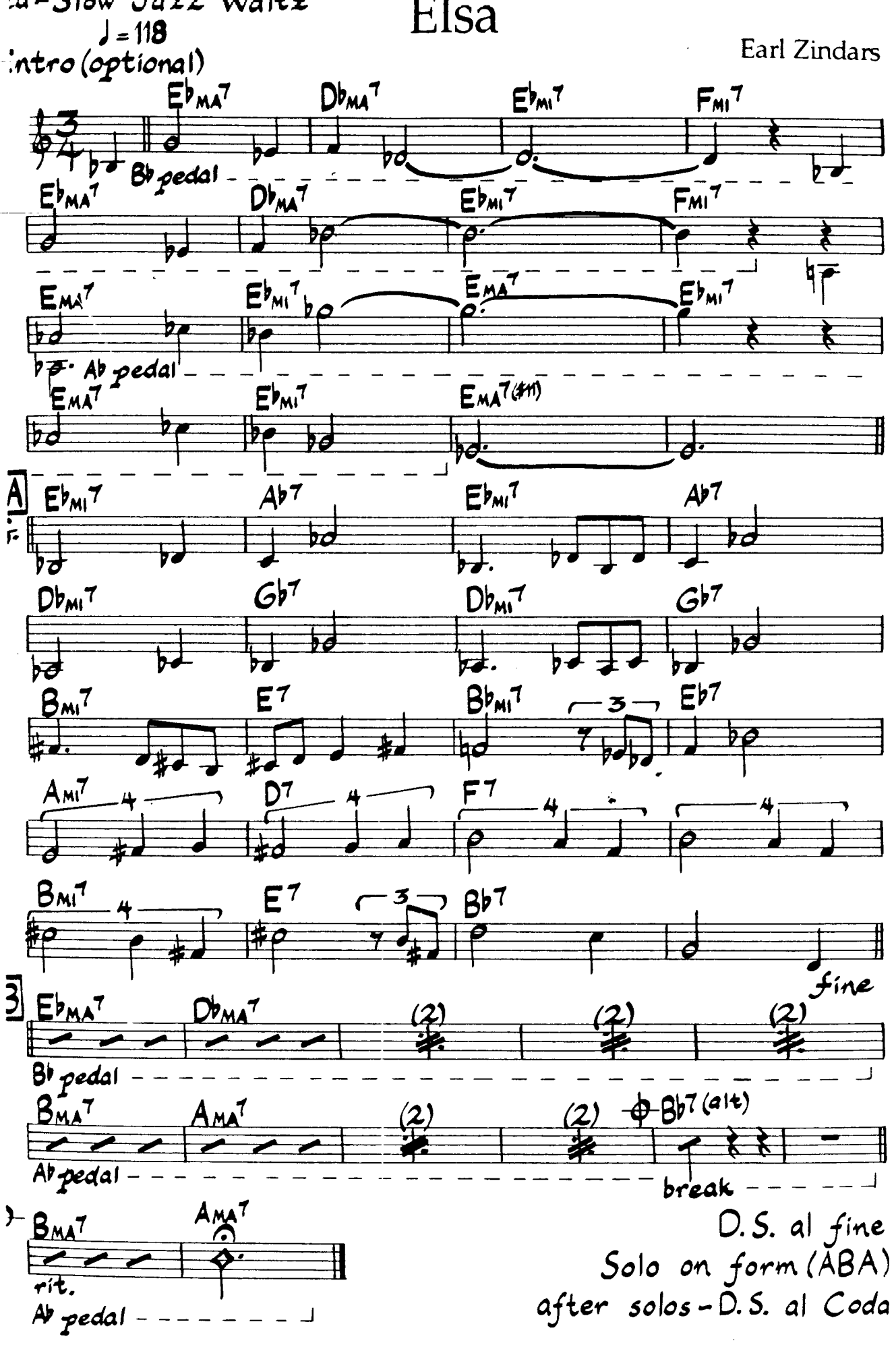
Elegant People (Bass)




2.
D7 Eb7 F7 Eb7
5x's
D7 Eb7 F7 Eb7
Vamp till cue
D7 Eb7 E7 F7
D
BbMi7 BbMi
A
BbMi Ab BbMi G
EbMA7 F Eb7 D7(#9) D7(#9) F#
G13(b9) G13(b9) F DMA7 E CMA7 D
1,2. N.C. (DMi F+ - -)
3.
D7 D7(b9)sus
Vamp & Fade

Elsa

Earl Zindars



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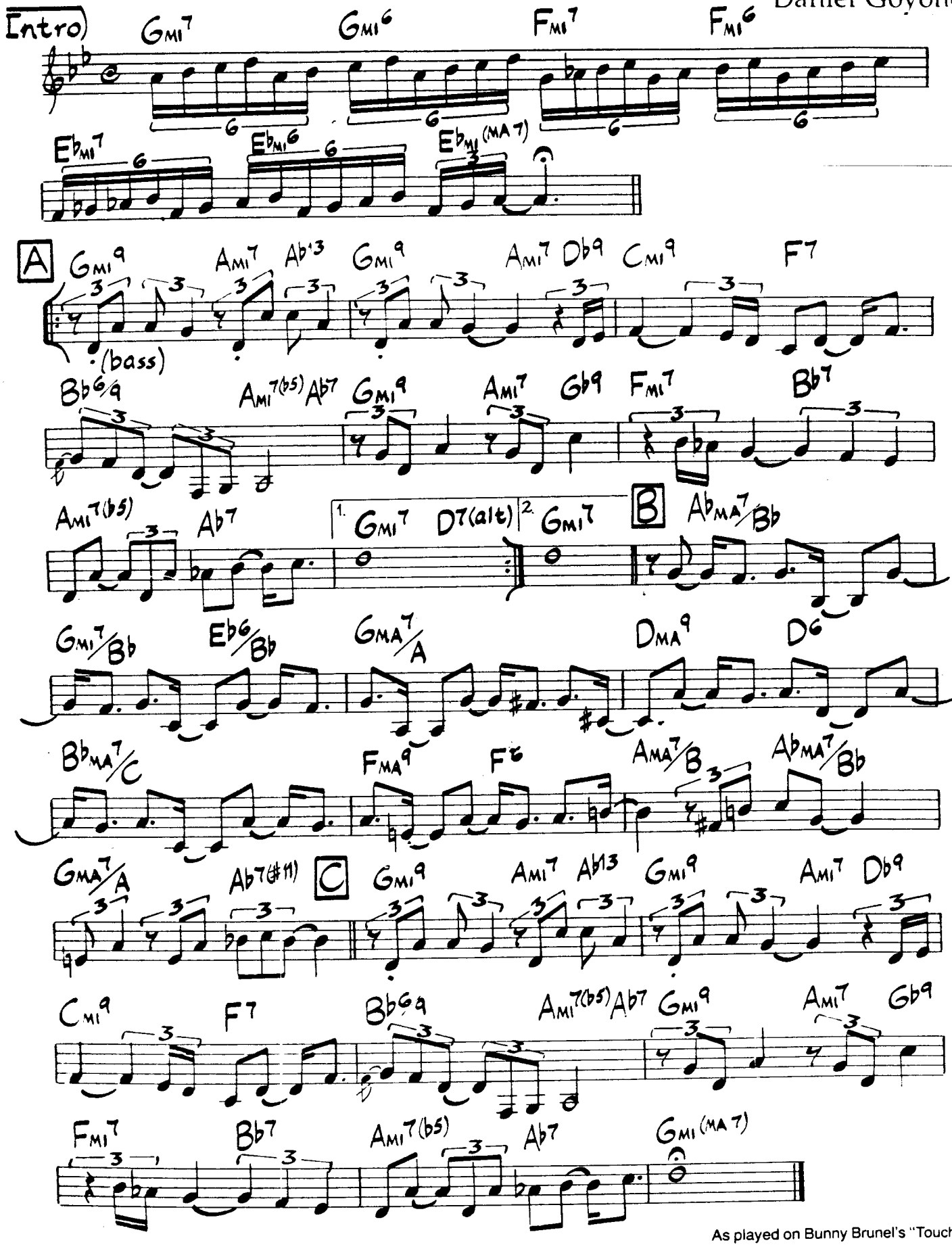
As played on Bill Evans' "Explorations"

Everywhere

Bunny Brunel
Daniel Goyone

Ballad ♩=55



As played on Bunny Brunel's "Touch"

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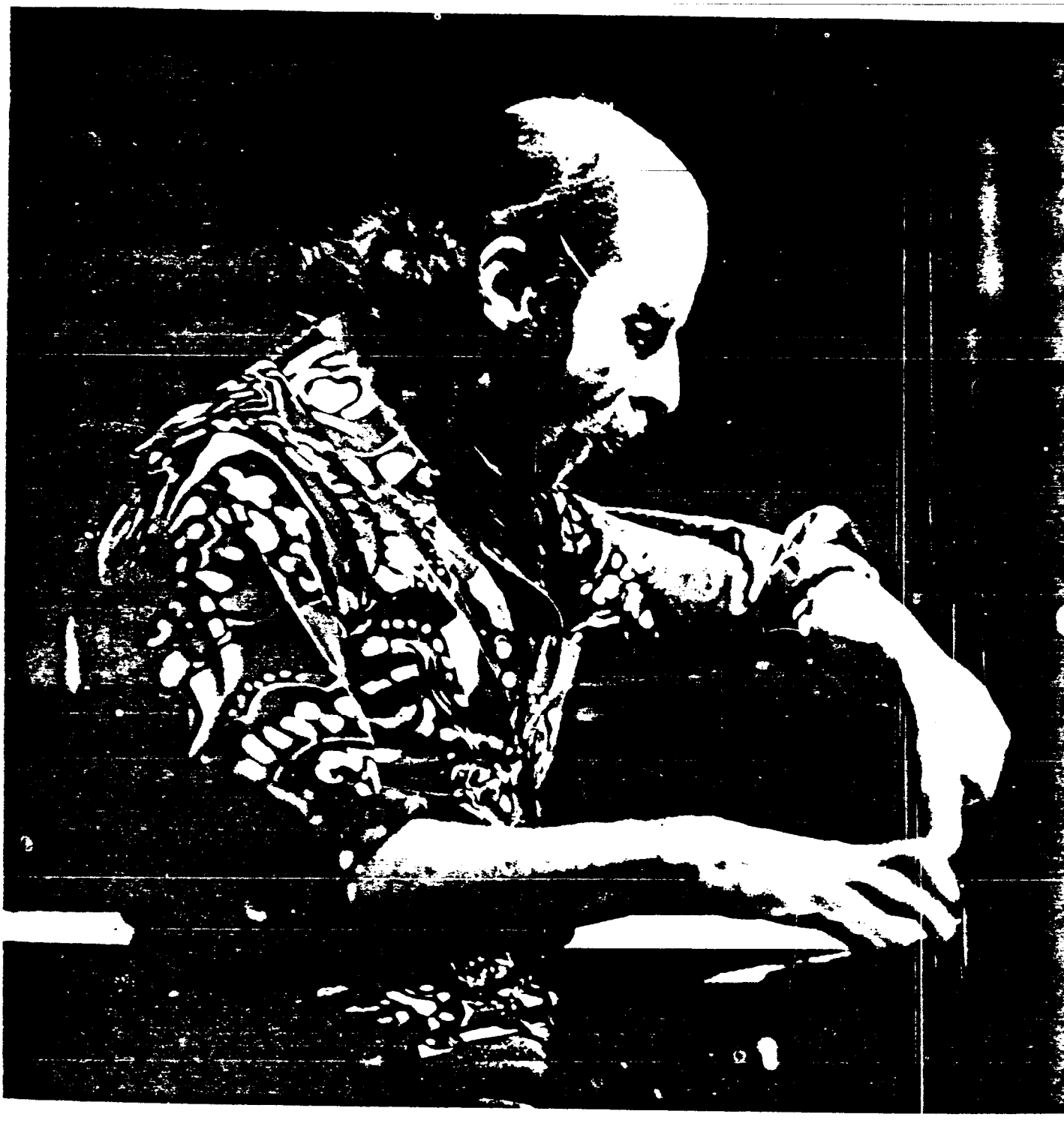
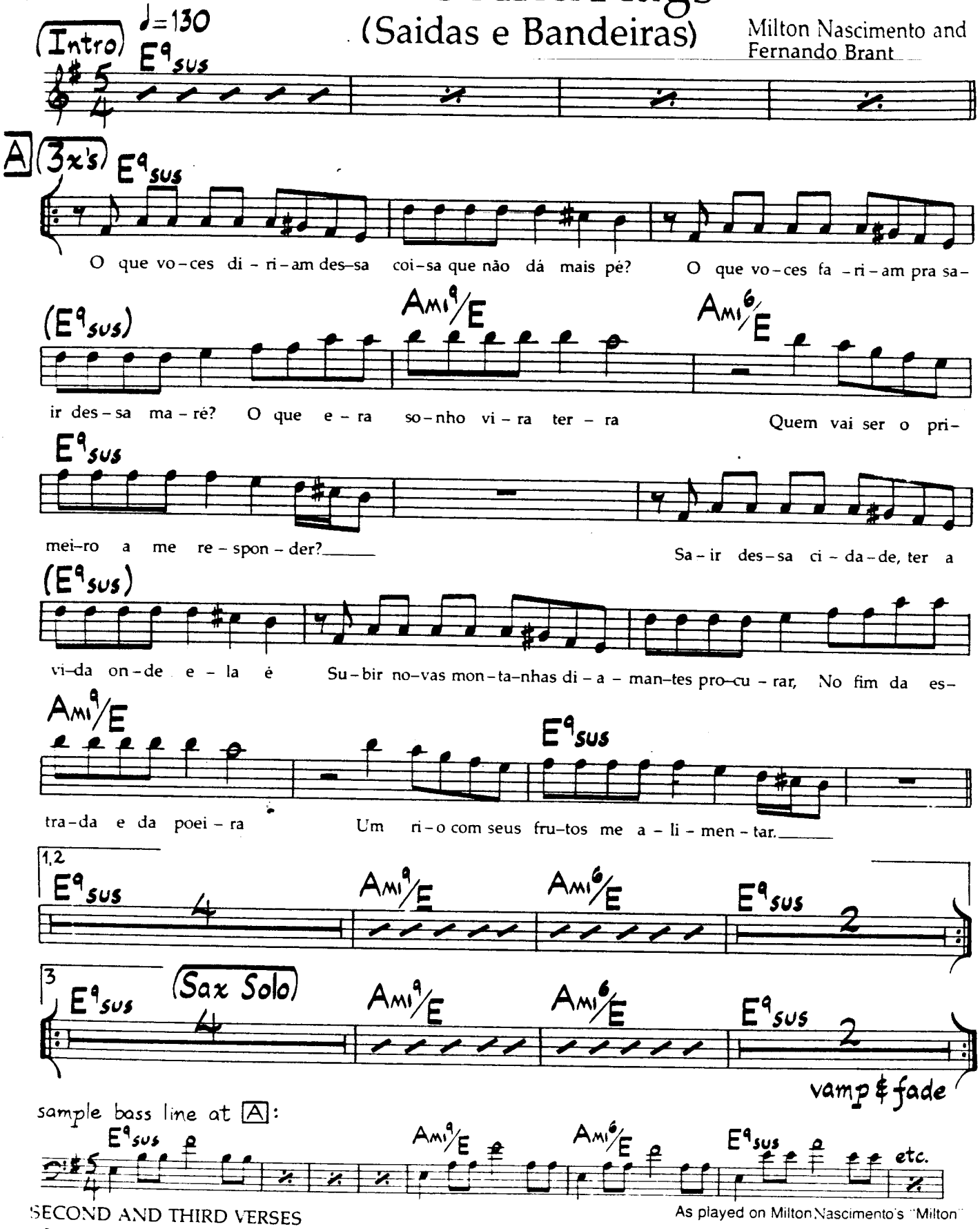
Strings play sixteenth-note background lines at letter B



Josef Zawinul

Exits And Flags
(Saidas e Bandeiras)

Milton Nascimento and
Fernando Brant



As played on Milton Nascimento's "Milton"

SECOND AND THIRD VERSES

O que voces diriam dessa coisa que não dá mais pé?
O que voces fariam pra sair dessa maré?
O que era terra vira pedra
Quem vai ser o segundo a me responder?
Beber minha cerveja numa ilha com minha mulher
Tirar todas as roupas e esperar o sol nascer
Respirar as formas da pureza
Aos ventos e às águas quero me entregar

O que voces diriam dessa coisa que não dá mais pé?
O que voces fariam pra sair dessa maré?
O que era pedra vira corpo
Quem vai ser o terceiro a me responder?
Andar por avenidas enfrentando o que não dá mais pé?
Juntar todas as forças pra vencer essa maré?
O que era pedra vira homem
E um homem é mais sólido que a maré.

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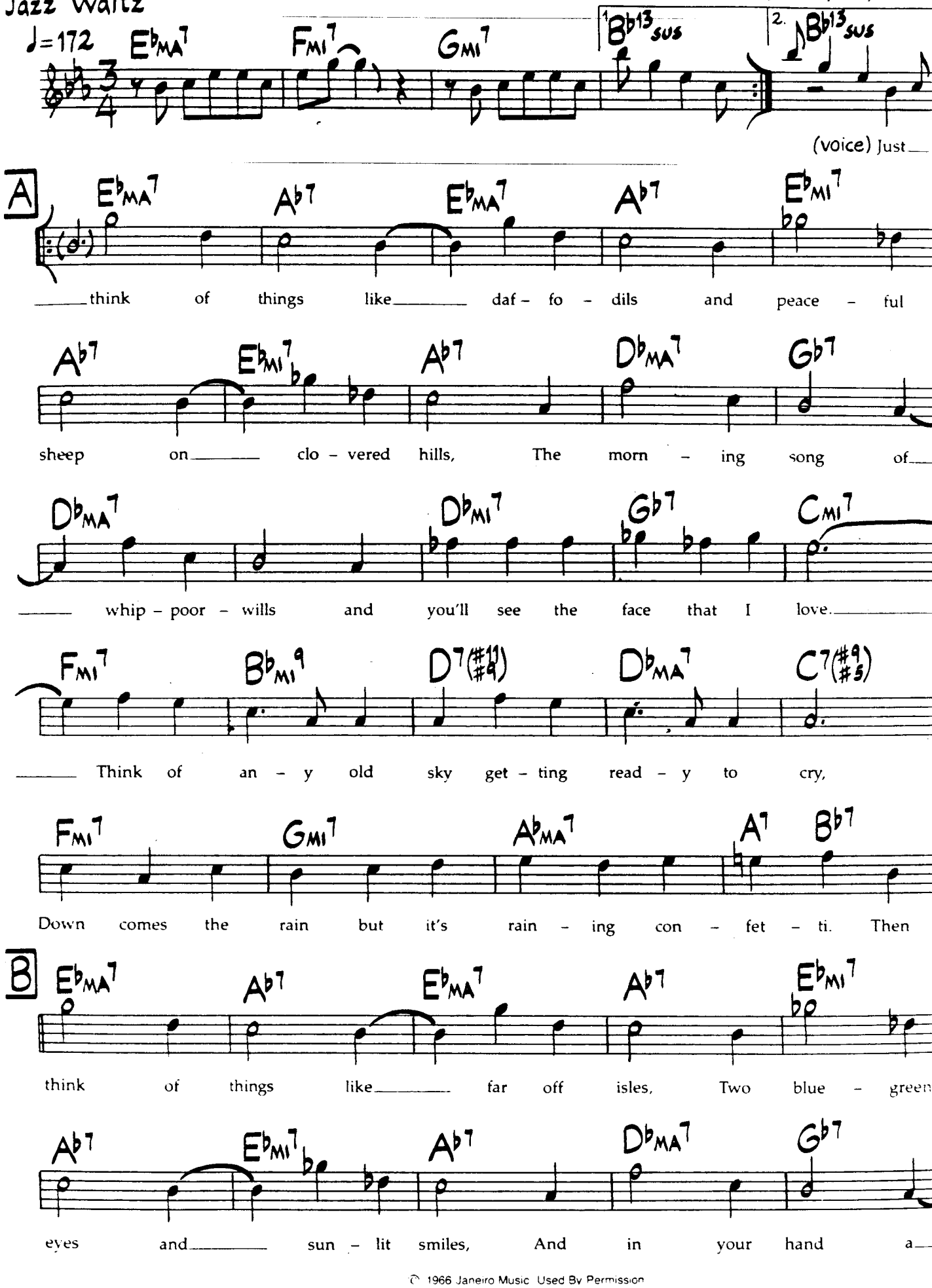
Medium-Bright
Jazz Waltz

The Face I Love

Music by Marcos V
Lyrics by Ray Gilbe



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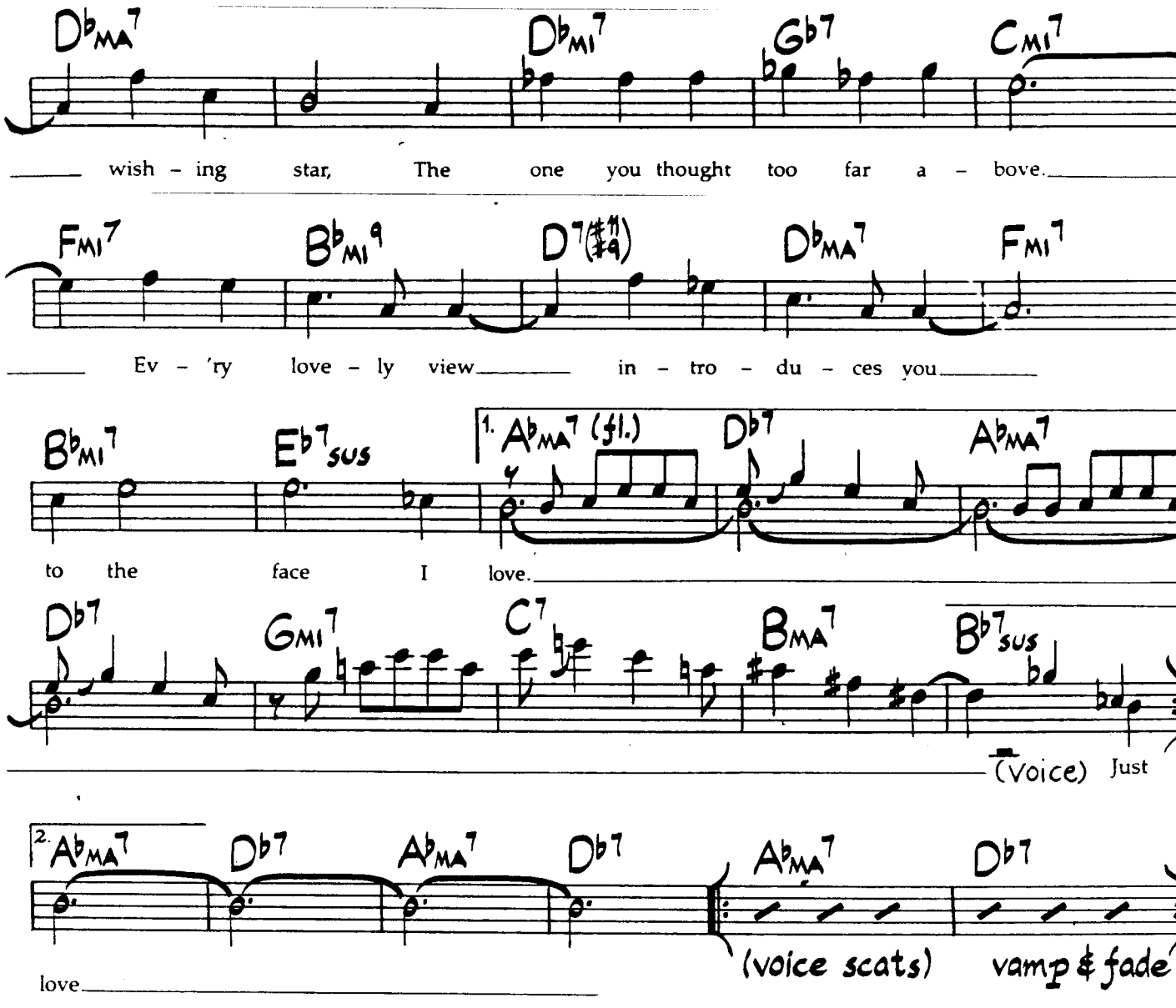
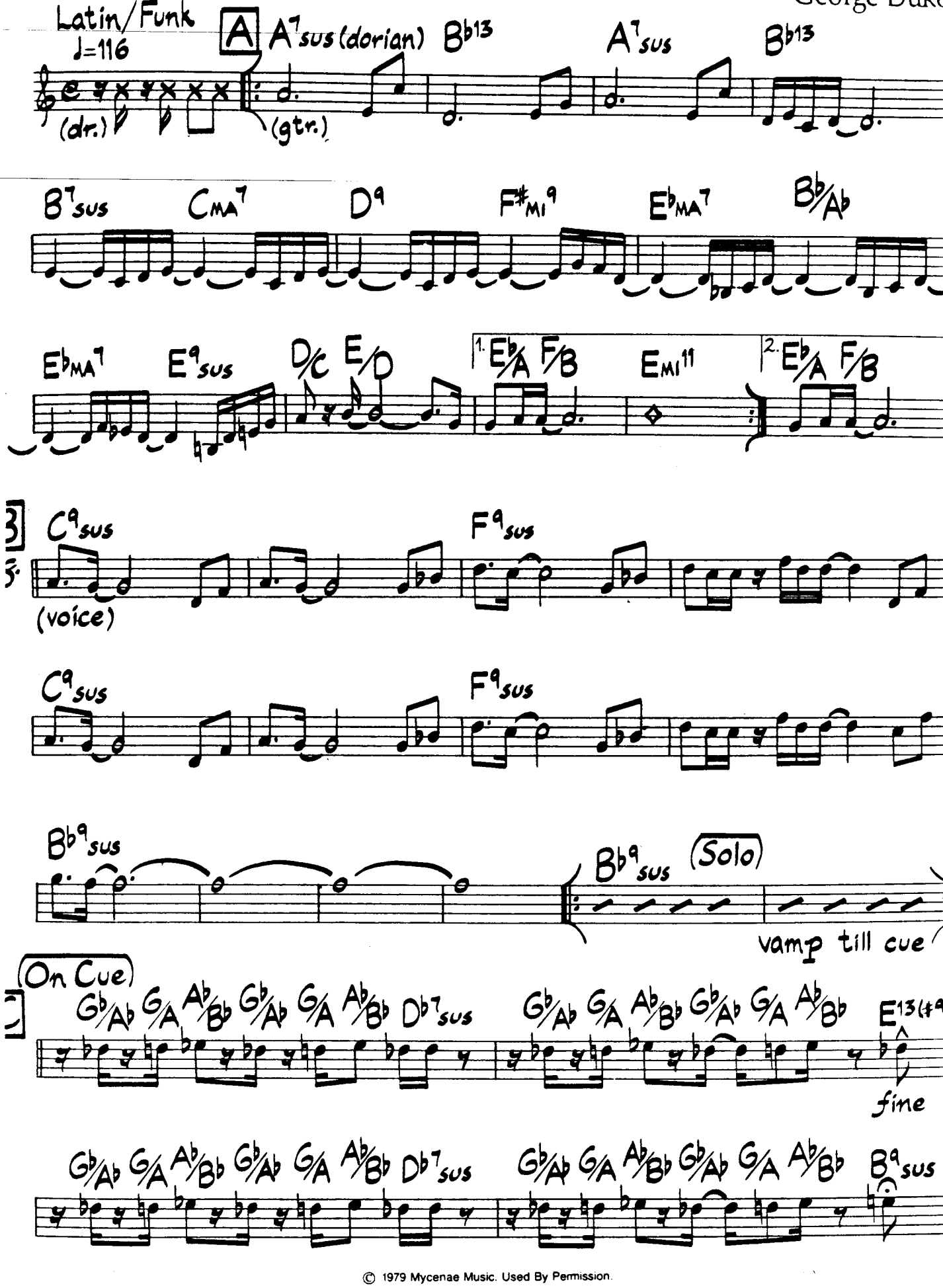


As played on Sarah Vaughn's "I Love Brazil"

Festival

George Duke



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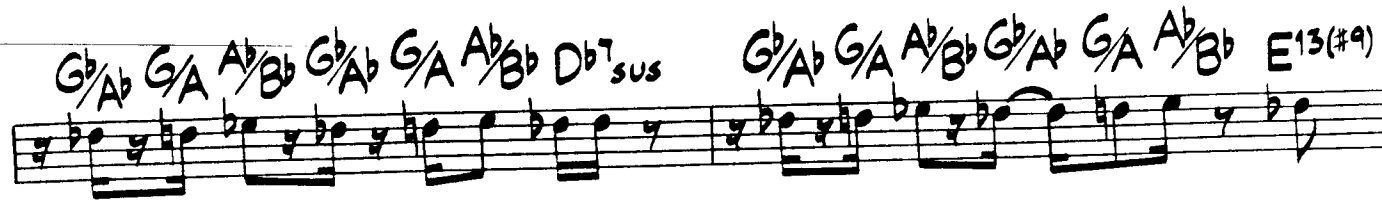
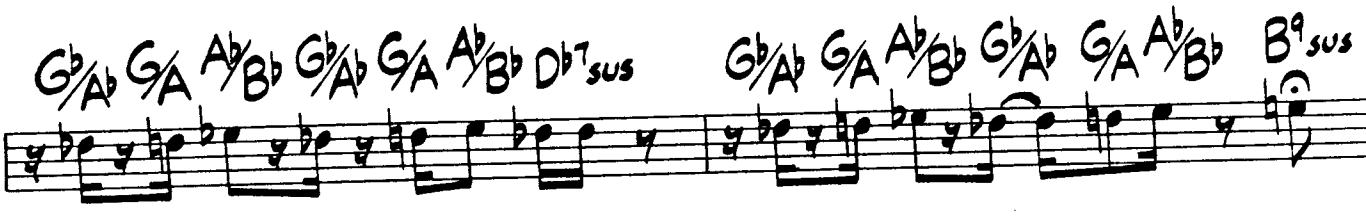
(Faster) ♩= 112

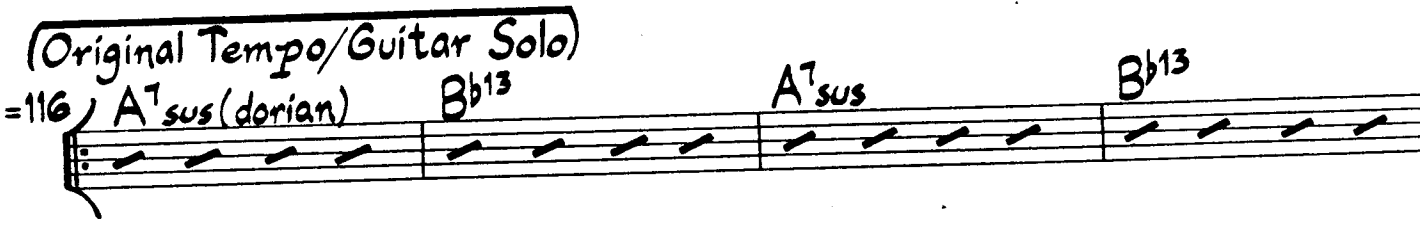
Indef.

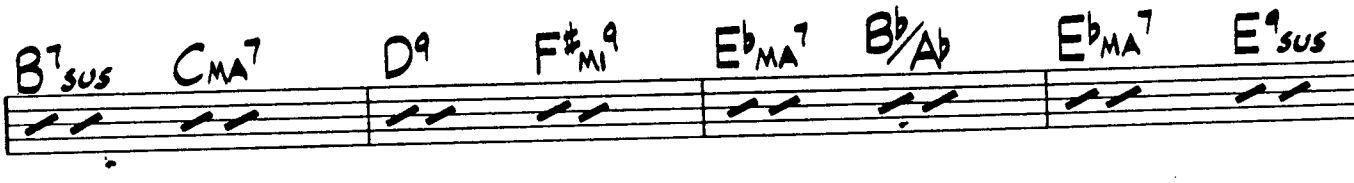
(percussion break)

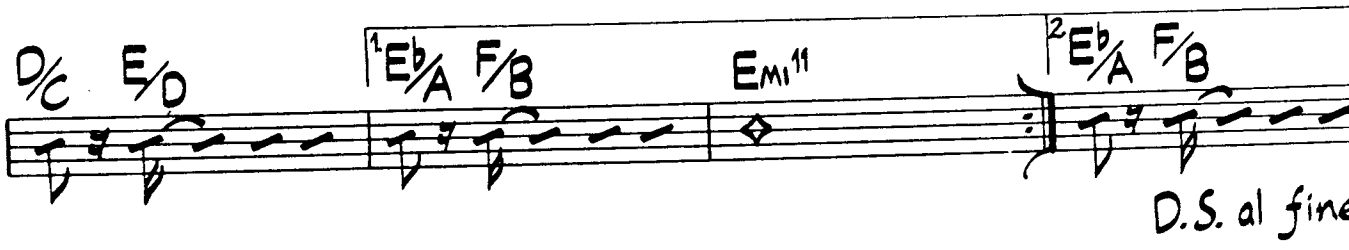




(Original Tempo/Guitar Solo)







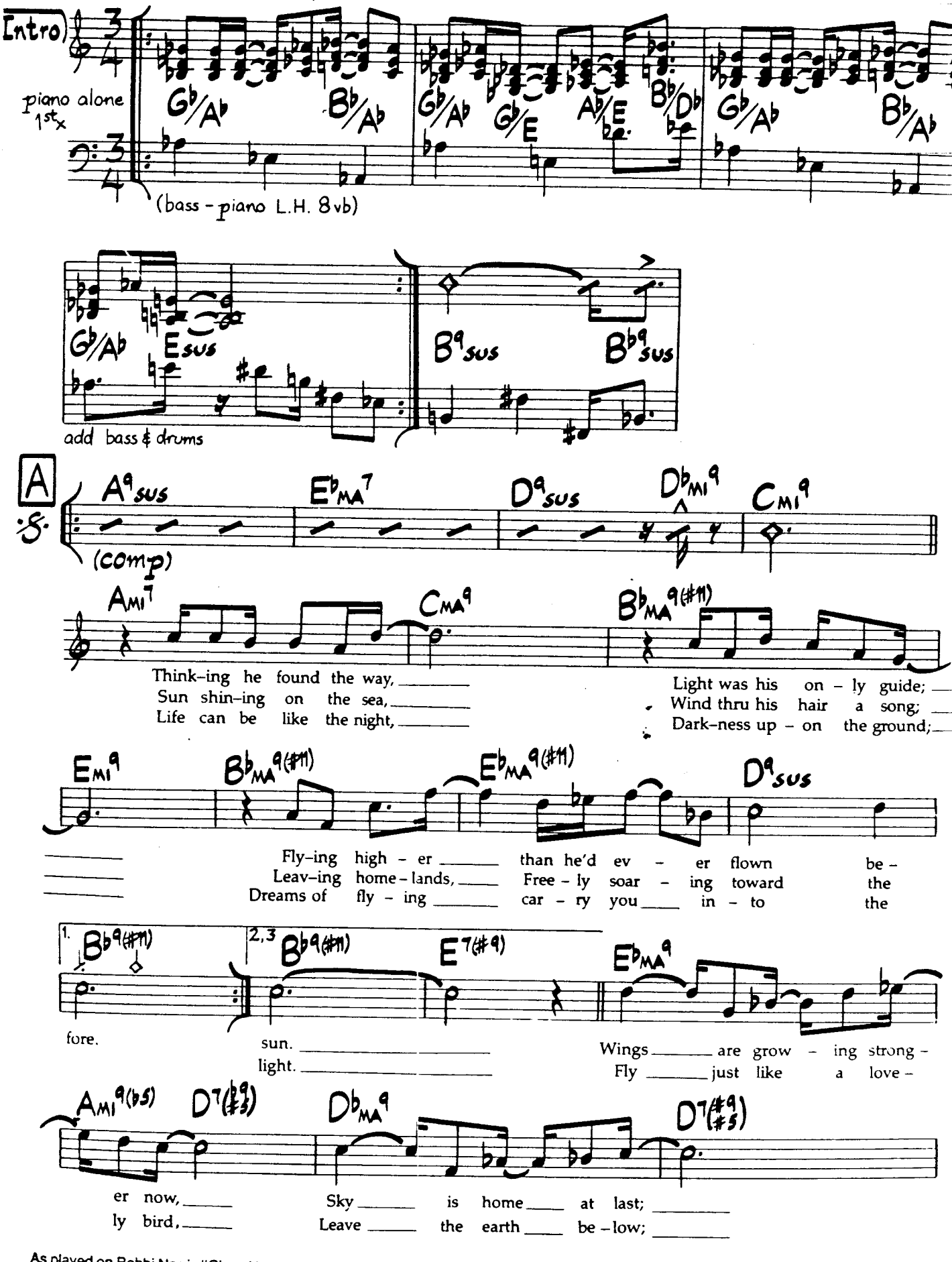
As played on George Duke's "Follow The Rainbow"

Flight

Latin 3

Double Time Feel ♩=114

Larry Dunl



As played on Bobbi Norris "Close Up"

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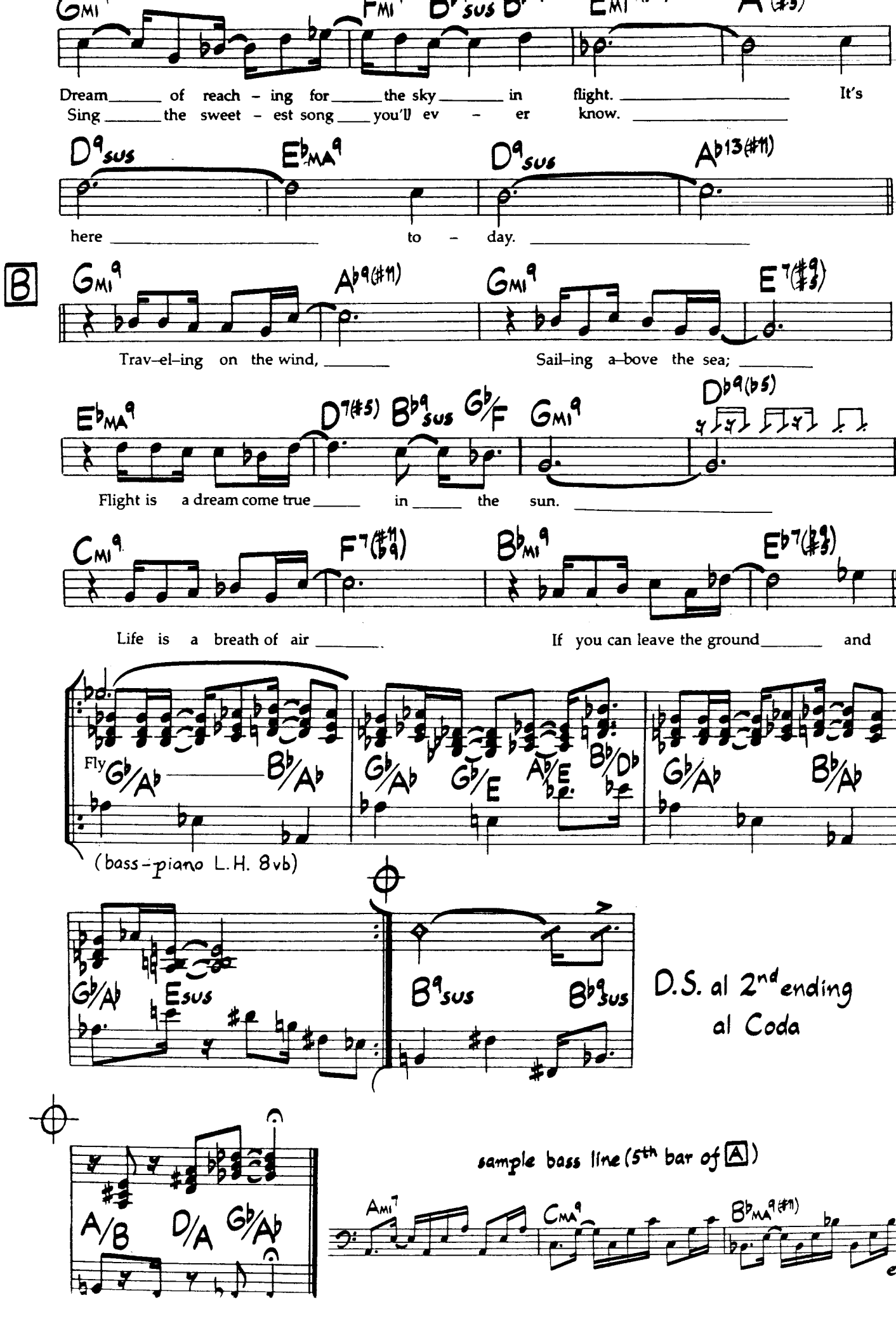
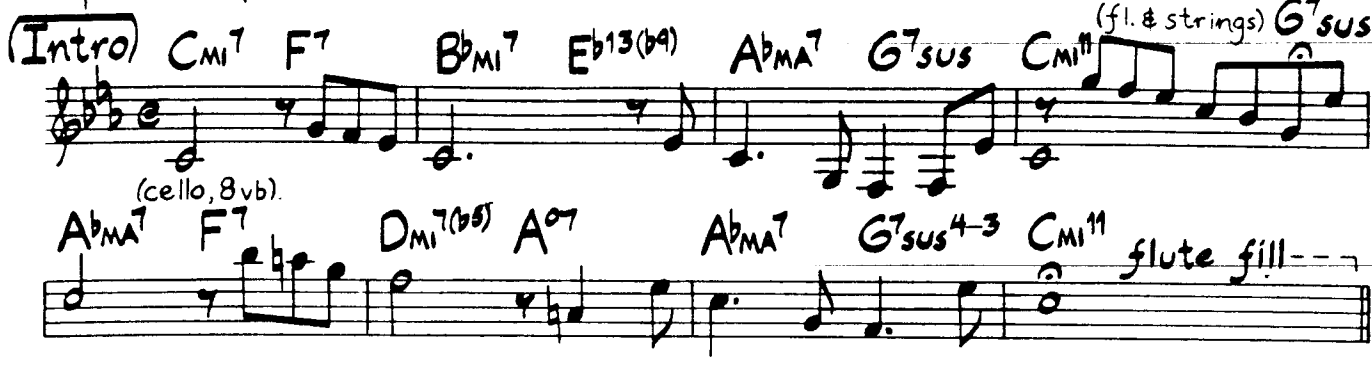
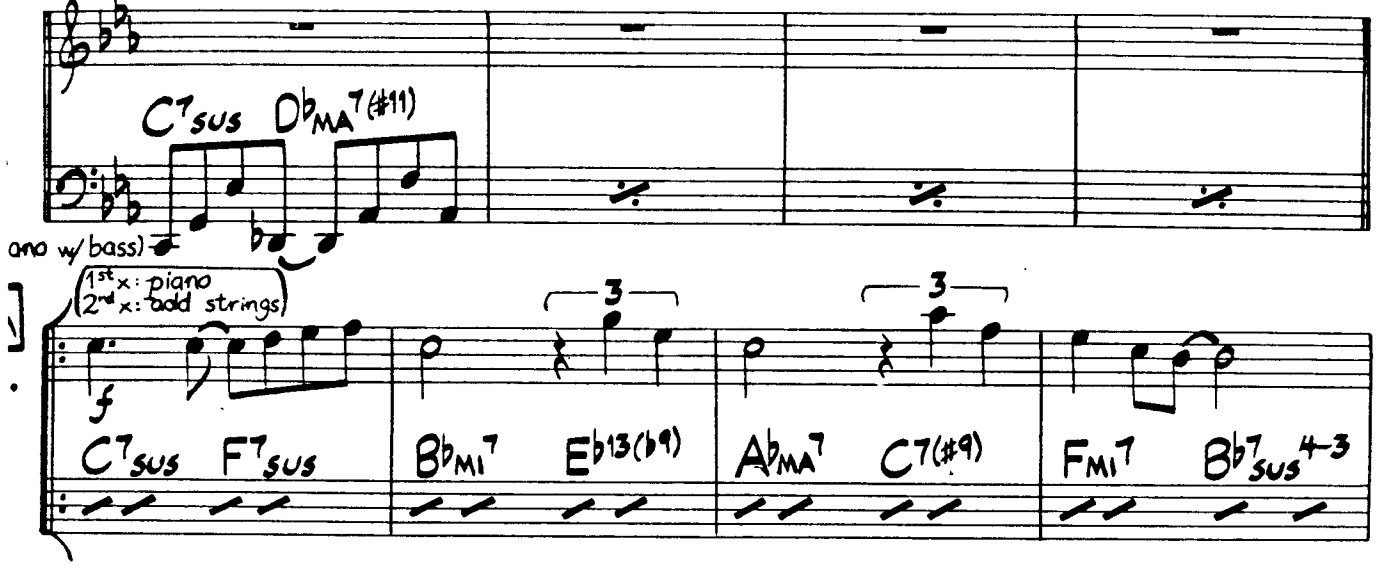

Dream of reach - ing for the sky in flight. It's
Sing the sweet - est song you'll ev - er know.
here to - day.
B
Trav-el-ing on the wind, Sail-ing a-bove the sea;
Flight is a dream come true in the sun.
Life is a breath of air. If you can leave the ground and
Fly
(bass-piano L.H. 8vb)
D.S. al 2nd ending
al Coda
sample bass line (5th bar of A)

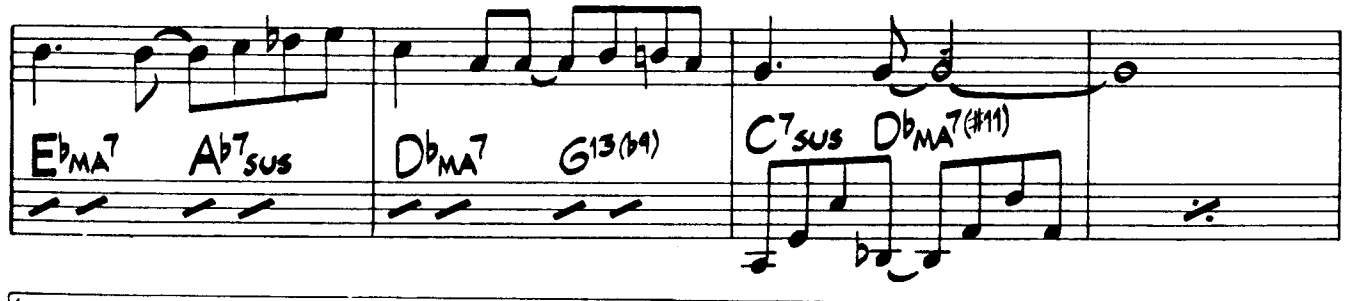
lowly & Freely

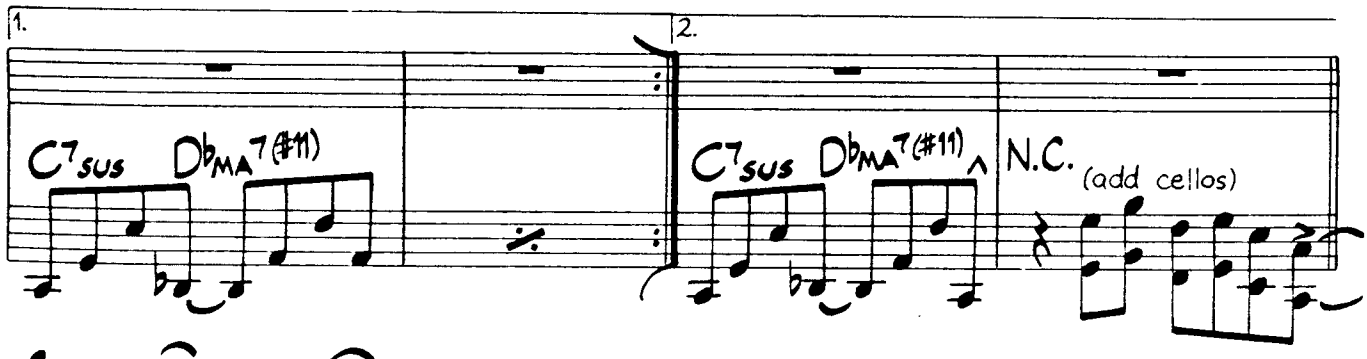
McCoy Tyner

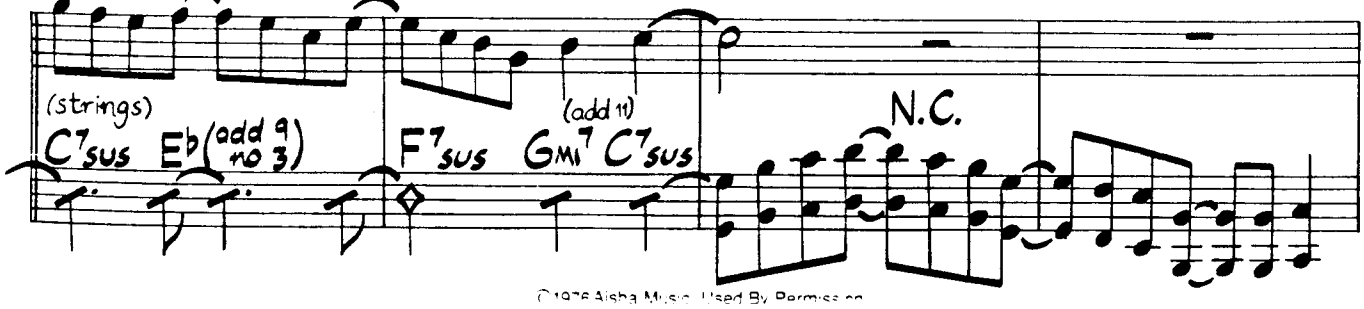


edium Afro/Latin (♩=140)









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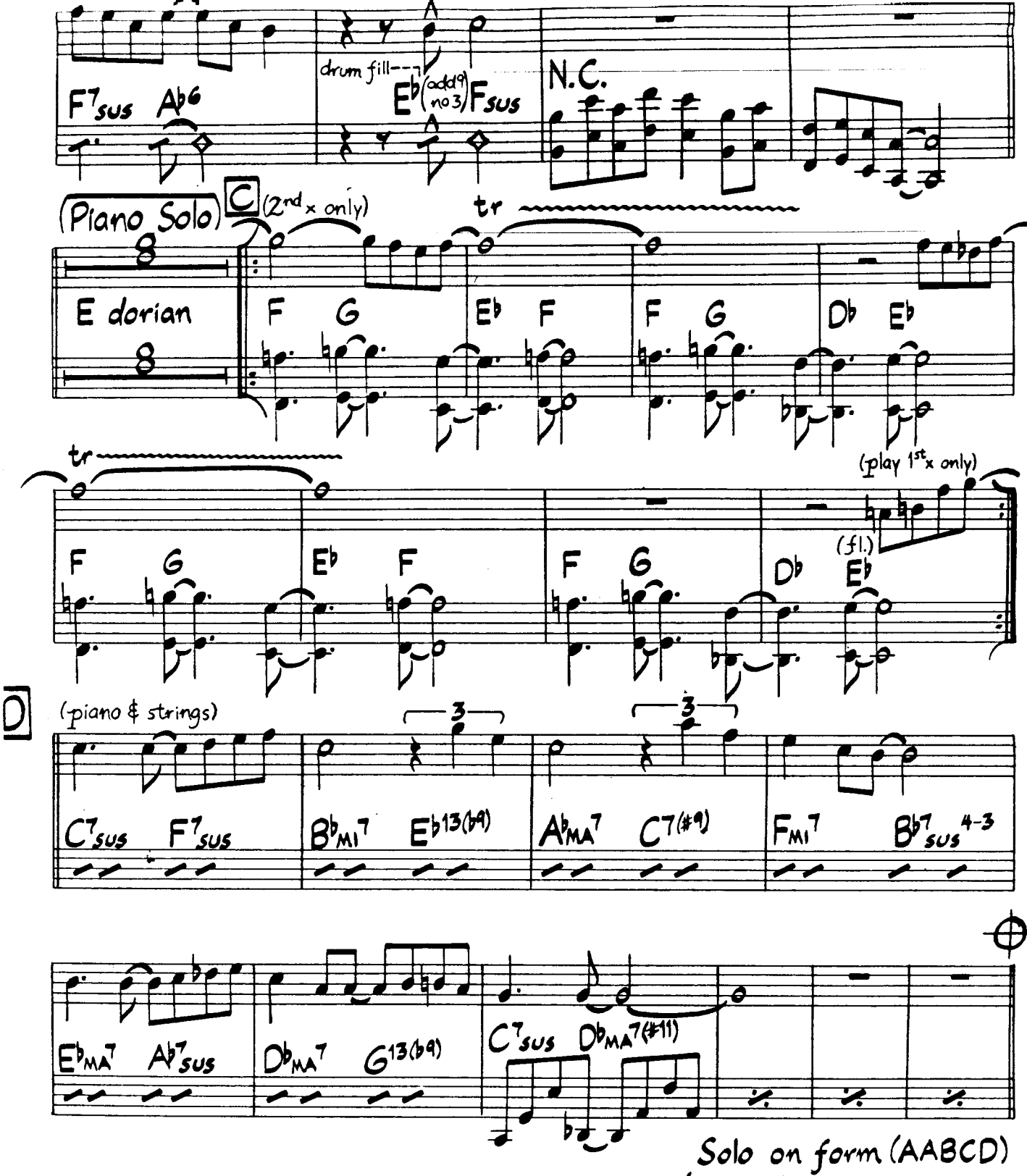
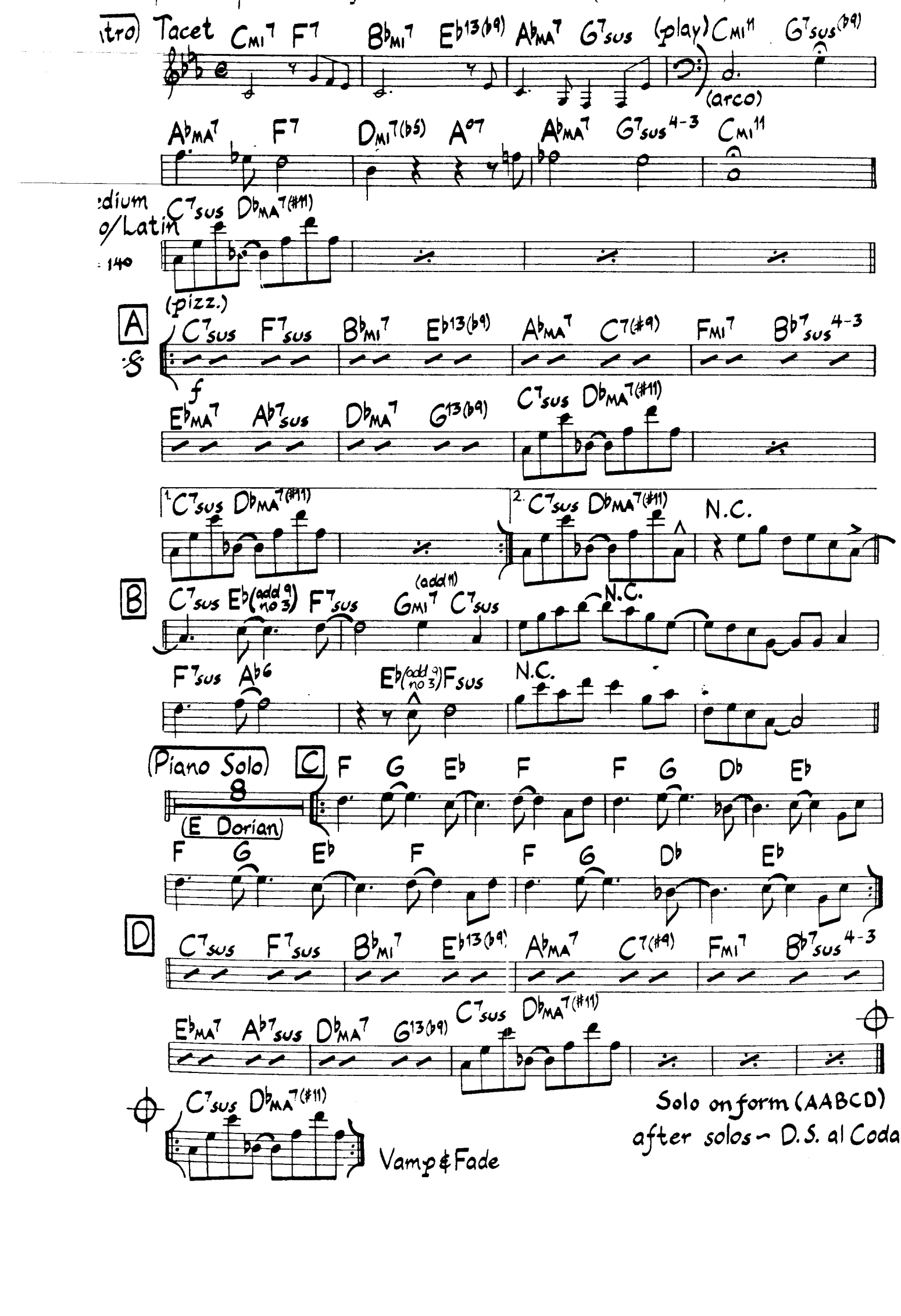


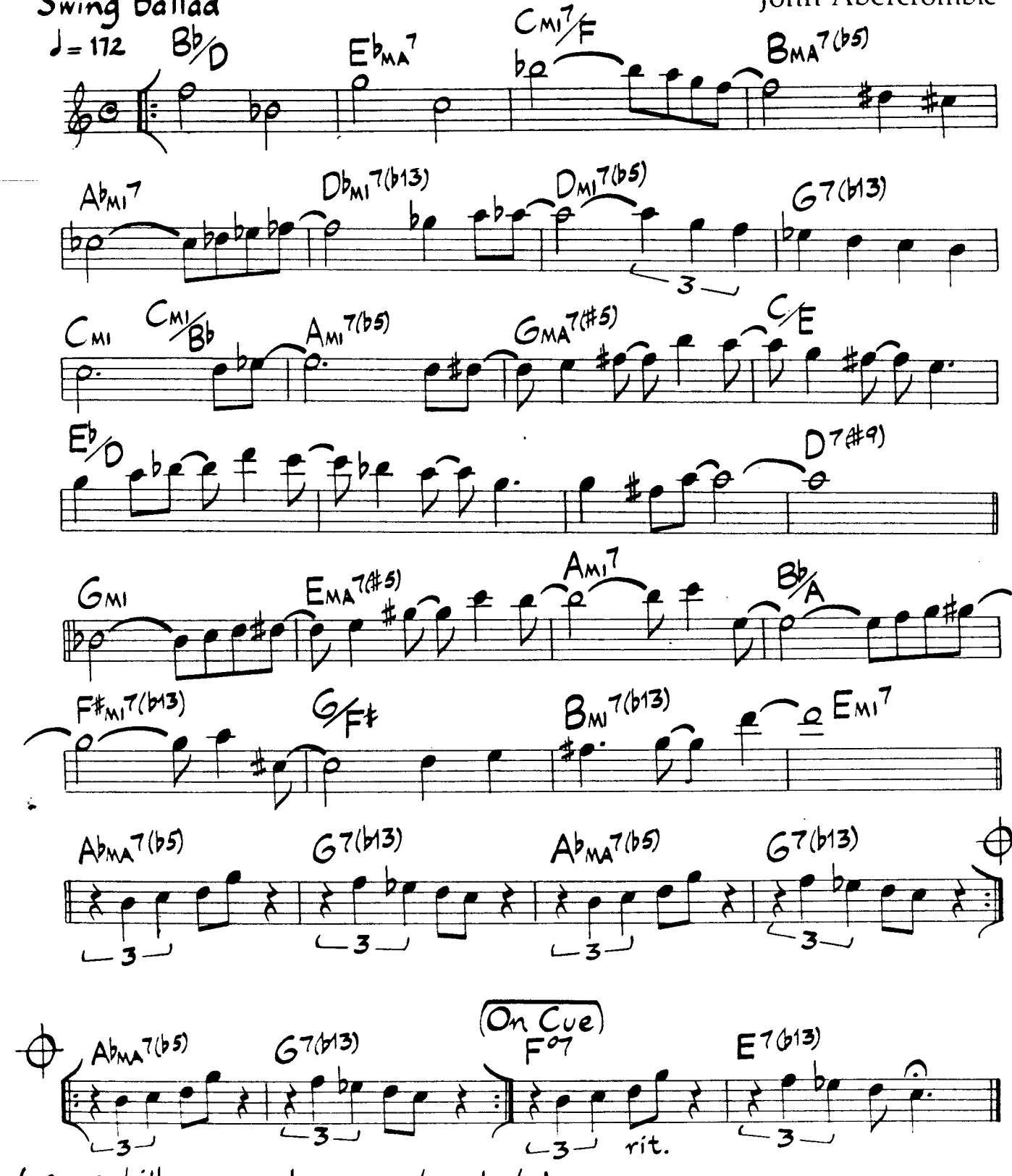
Melody is played throughout solos (except first A) and soloist plays around it (especially at

As played on McCoy Tyner's "Fly With The Wind"


(tro) Tacet C_{MI}^{7} F^{7} $B^{\flat}_{MI}{}^{7}$ $E^{\flat 13(\flat 9)}$ $A^{\flat}_{MA}{}^{7}$ G^{7sus} (play) C_{MI}^{11} $G^{7sus(\flat 9)}$
(arco)
$A^{\flat}_{MA}{}^{7}$ F^{7} $D_{MI}^{7(\flat 5)}$ A^{o7} $A^{\flat}_{MA}{}^{7}$ $G^{7sus\ 4-3}$ C_{MI}^{11}
dium
o/Latin
C^{7sus} $D^{\flat}_{MA}{}^{7(\#11)}$
= 140
(pizz.)
A
C^{7sus} F^{7sus} $B^{\flat}_{MI}{}^{7}$ $E^{\flat 13(\flat 9)}$ $A^{\flat}_{MA}{}^{7}$ $C^{7(\#9)}$ F_{MI}^{7} $B^{\flat 7sus\ 4-3}$
f
$E^{\flat}_{MA}{}^{7}$ $A^{\flat 7sus}$ $D^{\flat}_{MA}{}^{7}$ $G^{13(\flat 9)}$ C^{7sus} $D^{\flat}_{MA}{}^{7(\#11)}$
1. C^{7sus} $D^{\flat}_{MA}{}^{7(\#11)}$
2. C^{7sus} $D^{\flat}_{MA}{}^{7(\#11)}$ N.C.
B
C^{7sus} $E^{\flat}$ (add 9 no 3) F^{7sus} G_{MI}^{7} (add 11) C^{7sus} N.C.
F^{7sus} $A^{\flat 6}$ $E^{\flat}$ (add 9 no 3) F^{sus} N.C.
(Piano Solo)
C
F G $E^{\flat}$ F F G $D^{\flat}$ $E^{\flat}$
(E Dorian)
F G $E^{\flat}$ F F G $D^{\flat}$ $E^{\flat}$
D
C^{7sus} F^{7sus} $B^{\flat}_{MI}{}^{7}$ $E^{\flat 13(\flat 9)}$ $A^{\flat}_{MA}{}^{7}$ $C^{7(\#9)}$ F_{MI}^{7} $B^{\flat 7sus\ 4-3}$
$E^{\flat}_{MA}{}^{7}$ $A^{\flat 7sus}$ $D^{\flat}_{MA}{}^{7}$ $G^{13(\flat 9)}$ C^{7sus} $D^{\flat}_{MA}{}^{7(\#11)}$
C^{7sus} $D^{\flat}_{MA}{}^{7(\#11)}$
Vamp & Fade
Solo on form (AABCD)
after solos ~ D.S. al Coda

Foolish Door

John Abercrombie



(vamp till cue – solo around melody)

On record, the first head is rubato.

Listed on recording as "Foolish Dog".
As played on John Abercrombie's "Abercrombie Quartet"

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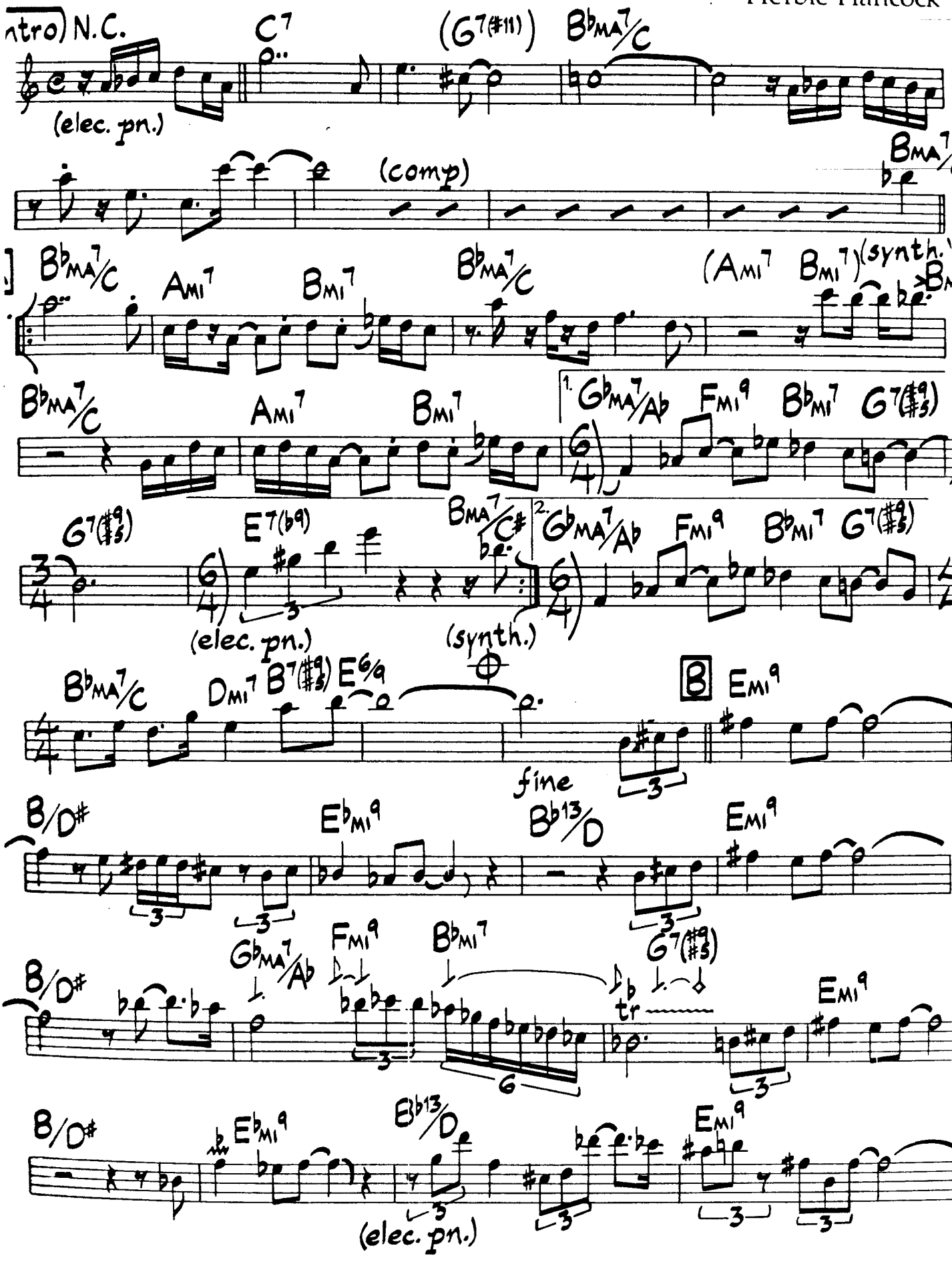
4 AM

dium Funk ♩=117

Herbie Hancock



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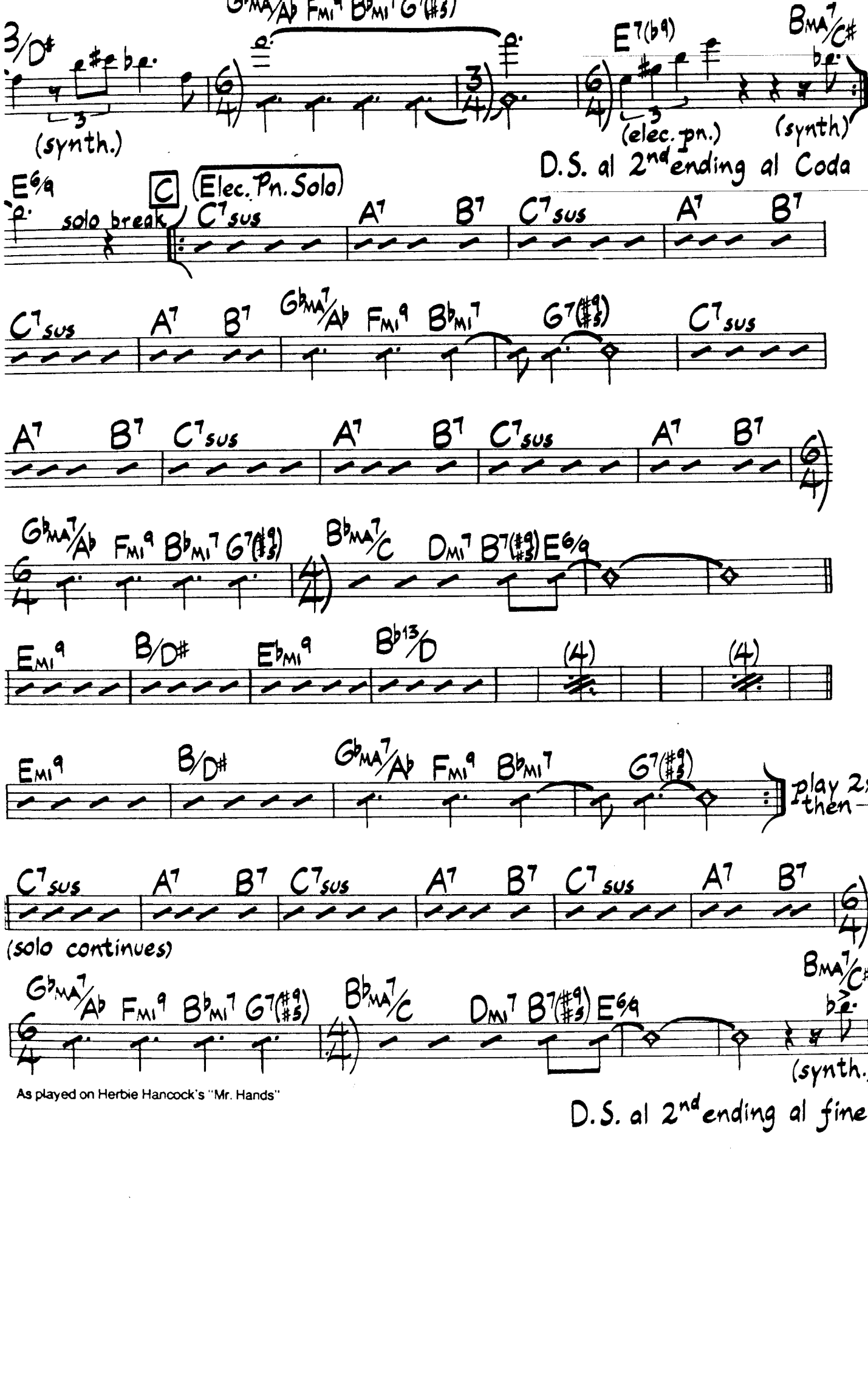
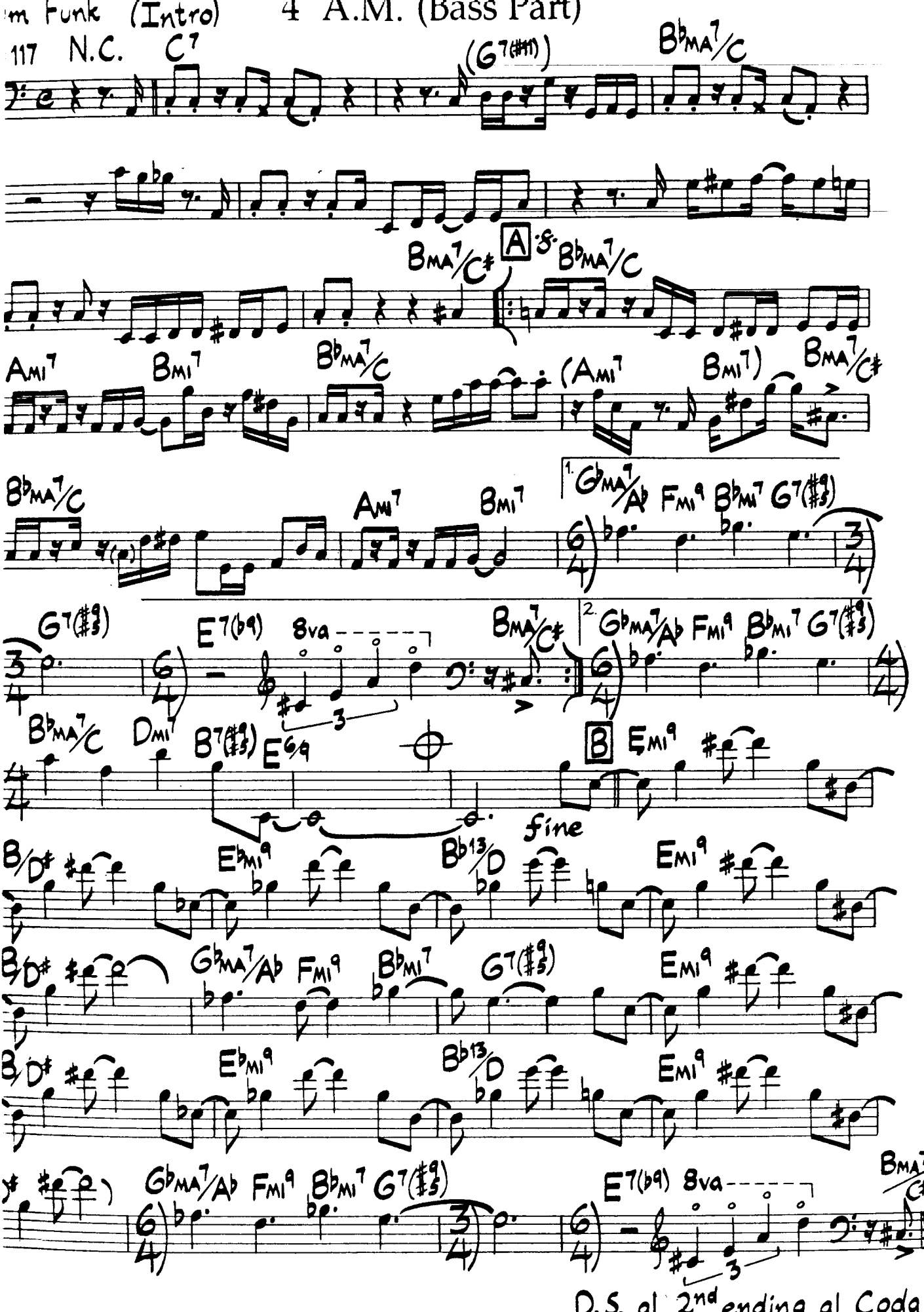
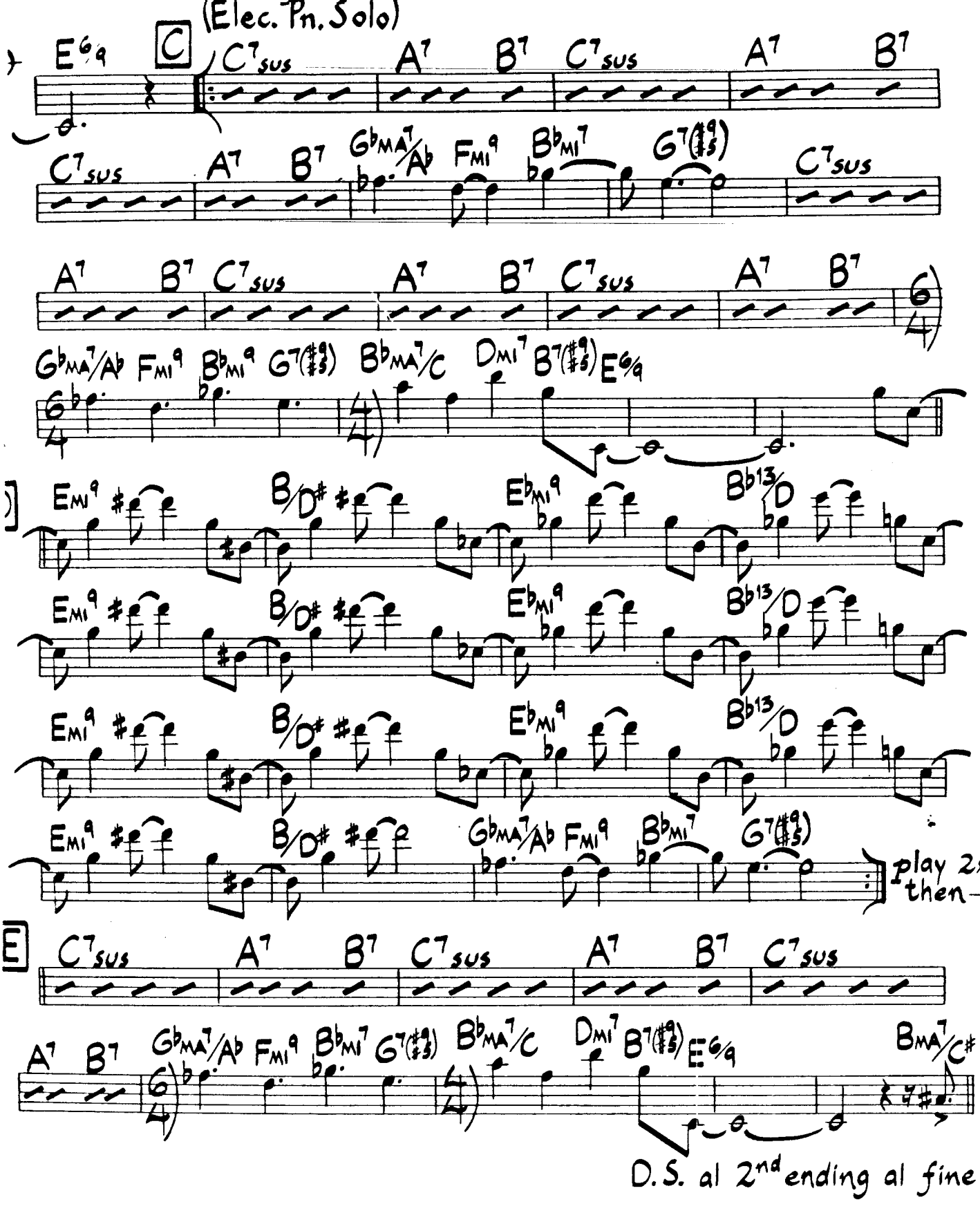

(synth.)
(elec. pn.)
(synth)
D.S. al 2nd ending al Coda
solo break
C
(Elec. Pn. Solo)
play 2x then
(solo continues)
As played on Herbie Hancock's "Mr. Hands"
D.S. al 2nd ending al fine


m Funk (Intro) 4 A.M. (Bass Part)
117 N.C. C7
(G7(#11))
BbMA7/C
BMA7/C#
A
D.S. BbMA7/C
AMI7 BMI7 BbMA7/C (AMI7 BMI7) BMA7/C#
BbMA7/C AMI7 BMI7
1. GbMA7/Ab FMI9 BbMI7 G7(#9#5)
G7(#9#5) E7(b9) 8va BMA7/C#
2. GbMA7/Ab FMI9 BbMI7 G7(#9#5)
BbMA7/C DMI7 B7(#9#5) E6/9
B EMI9
fine
B/D# EbMI9 Bb13/D EMI9
B/D# GbMA7/Ab FMI9 BbMI7 G7(#9#5) EMI9
B/D# EbMI9 Bb13/D EMI9
GbMA7/Ab FMI9 BbMI7 G7(#9#5)
E7(b9) 8va BMA7/C#
D.S. al 2nd ending al Coda

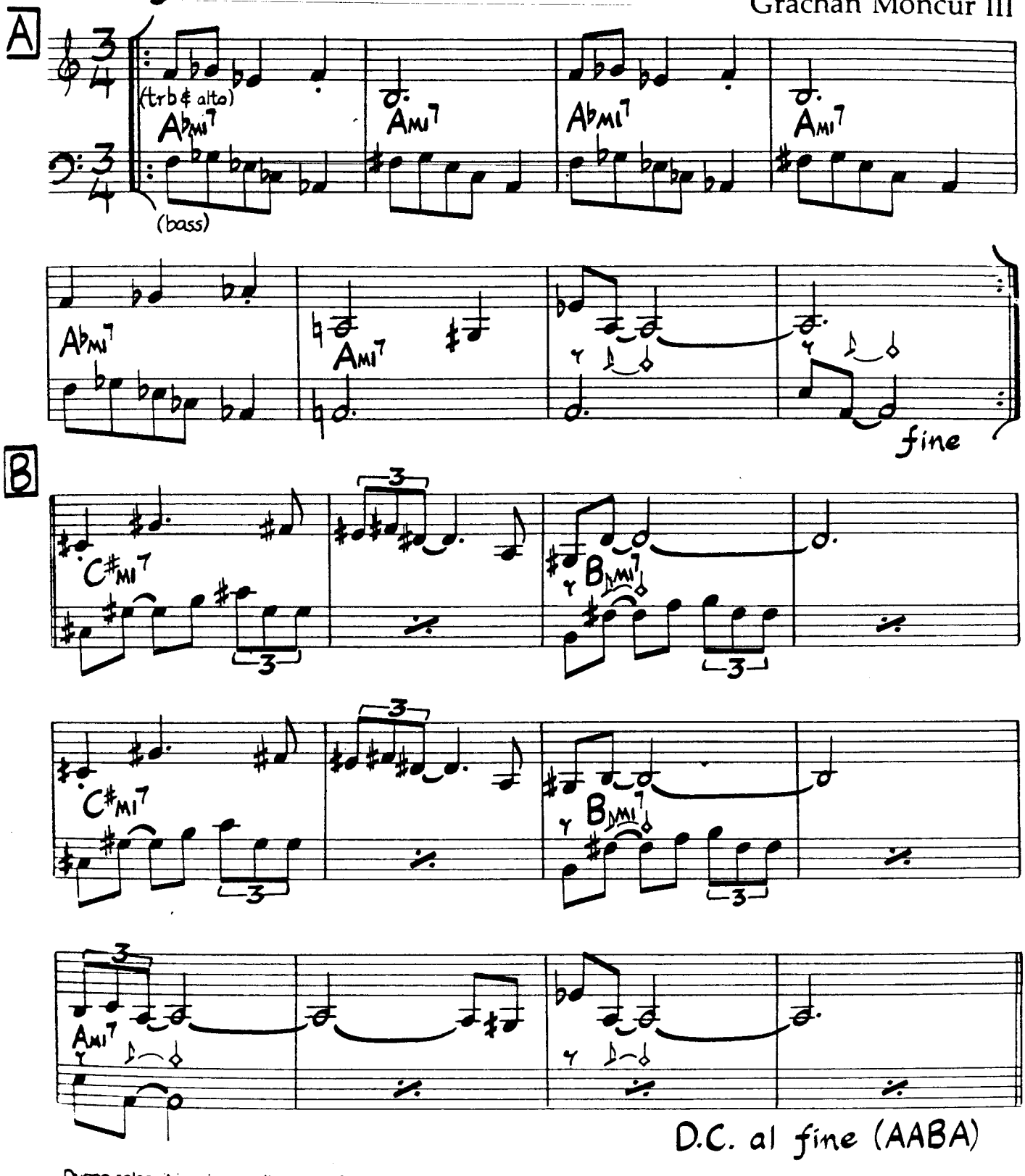


Bass line on intro and letter A can be considerably altered. They are given to establish a point of reference for the feeling of the tune.

lium Swing ♩=134

Frankenstein

Grachan Moncur III



During solos, it is a jazz waltz except for a 9/8 feel on the first 8 bars of B.

As played on Jackie McLean's "One Step Beyond"

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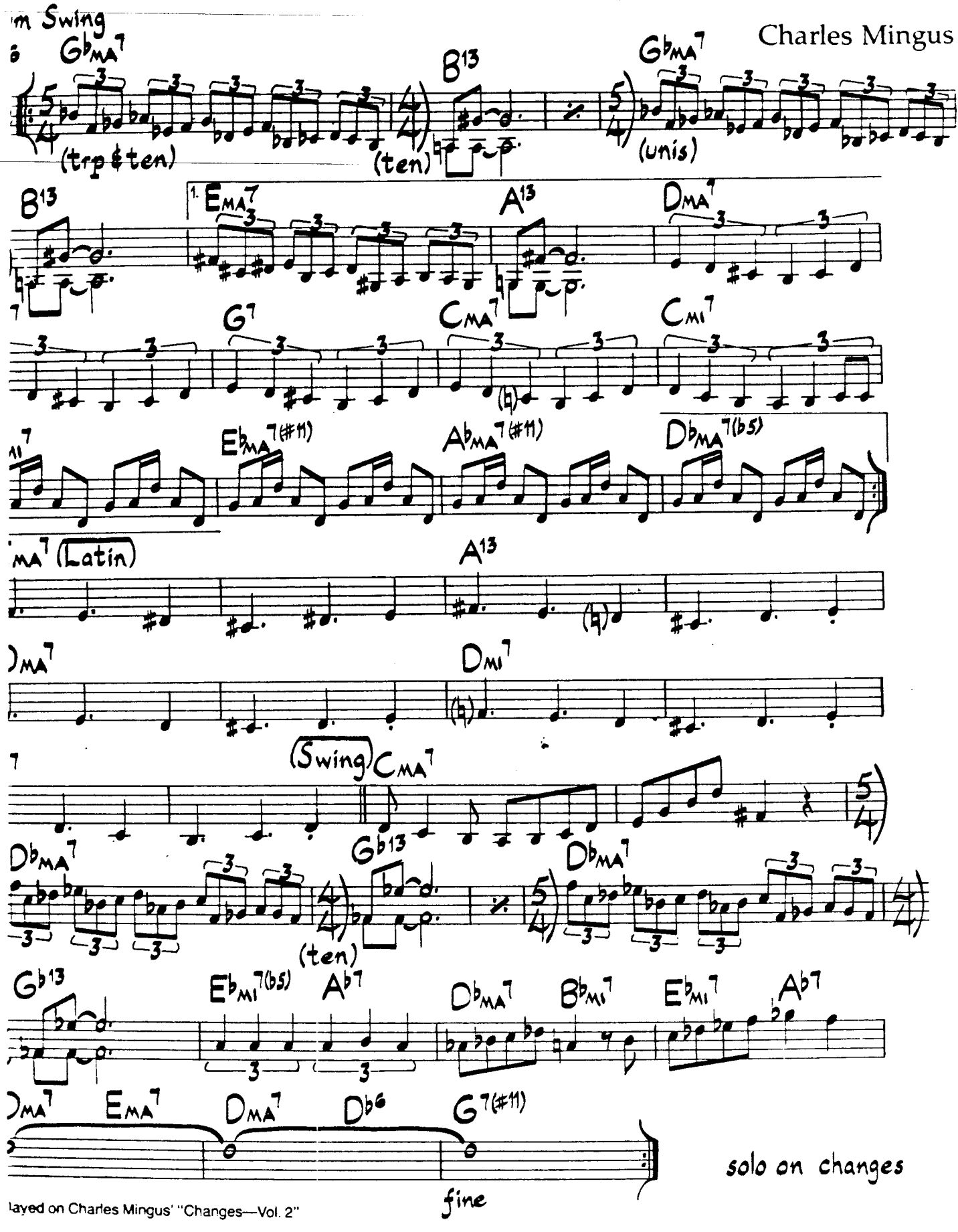
Free Cell Block F - 'Tis Nazi USA

Charles Mingus



layed on Charles Mingus' "Changes—Vol. 2"

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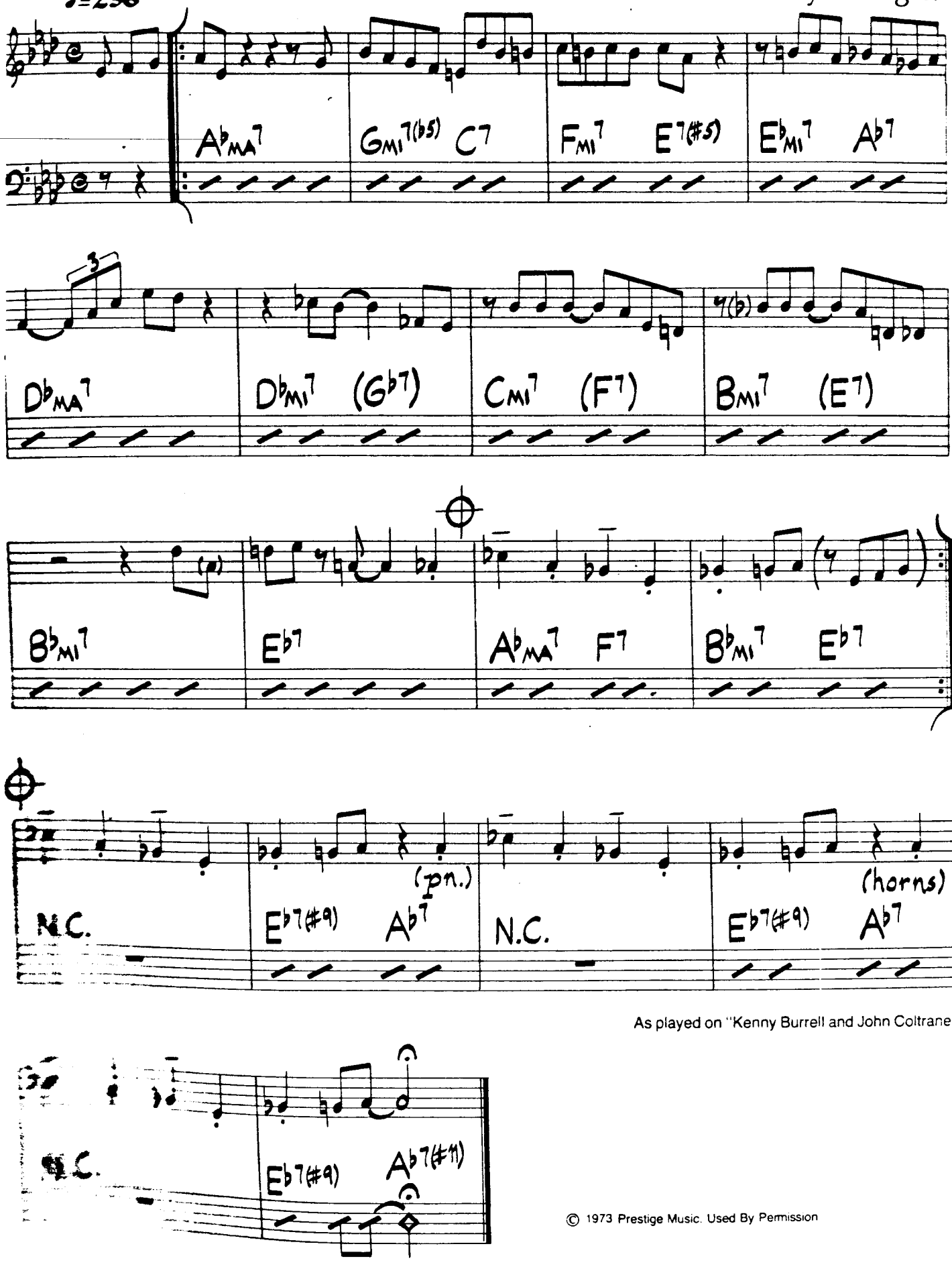
Freight Trane

Fast Bop
♩=236

Tommy Flanagan



As played on "Kenny Burrell and John Coltrane

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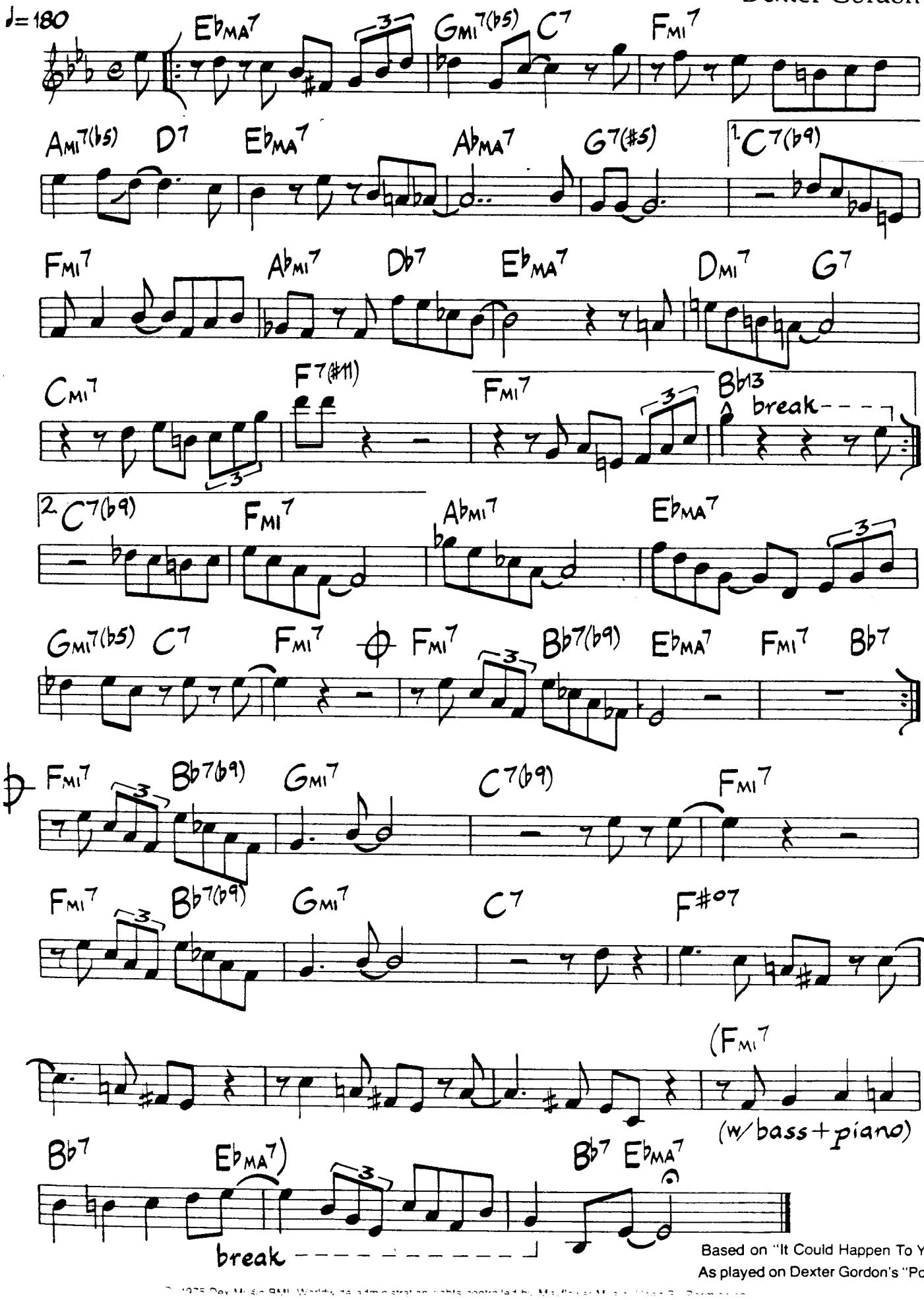
Fried Bananas

Medium Swing

Dexter Gordon



Based on "It Could Happen To You

As played on Dexter Gordon's "Pow

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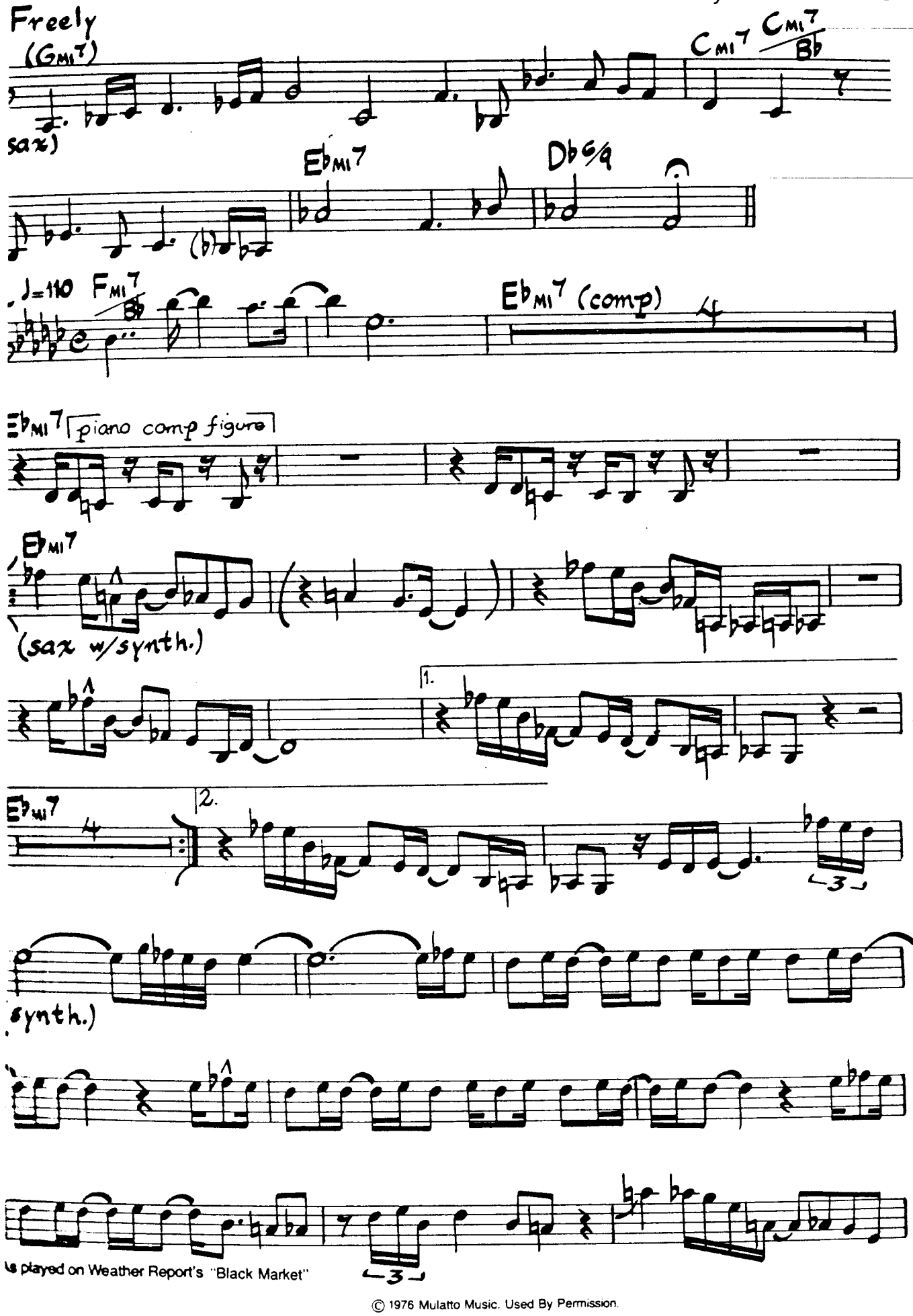
Gibraltar

Josef Zawinul



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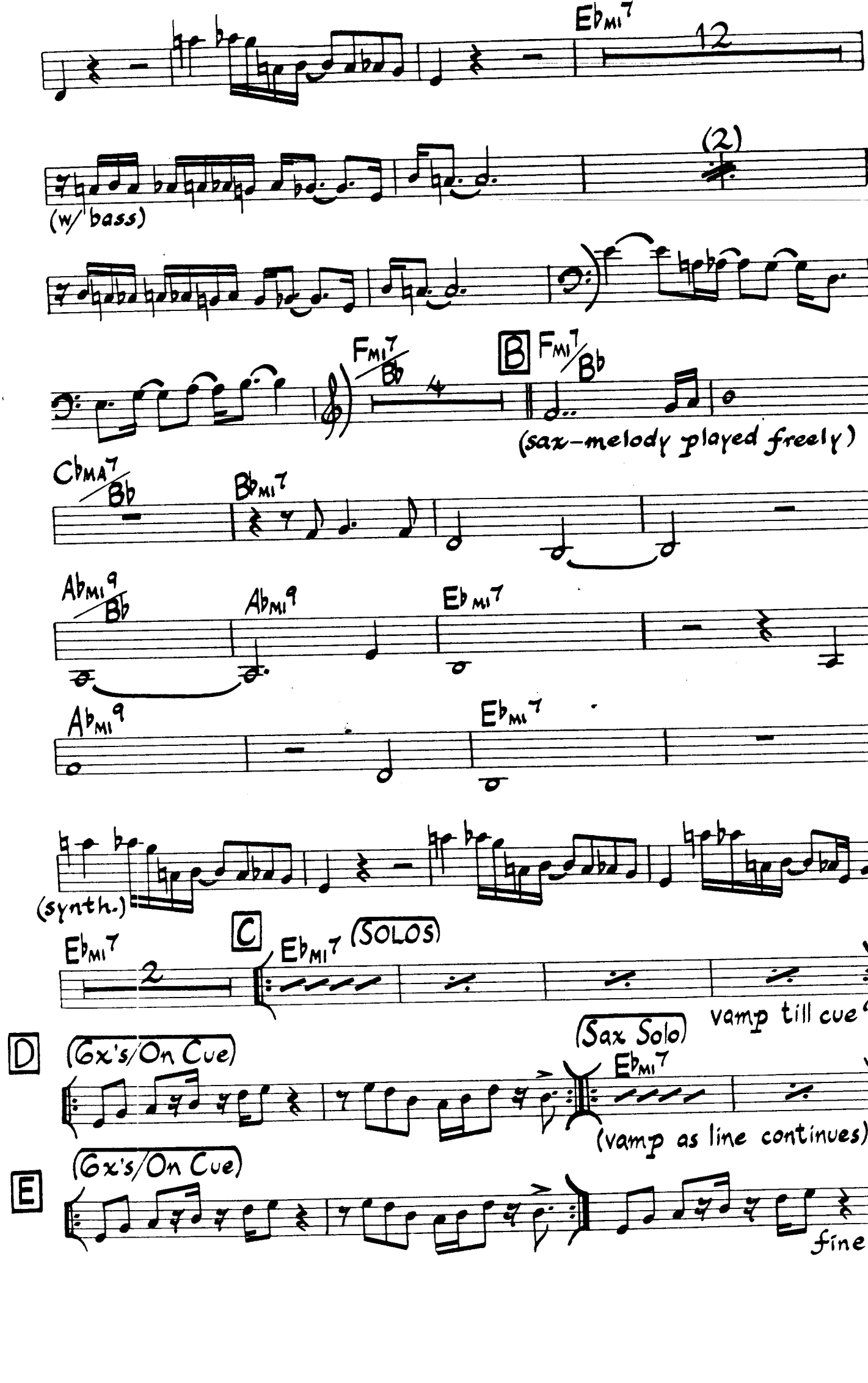
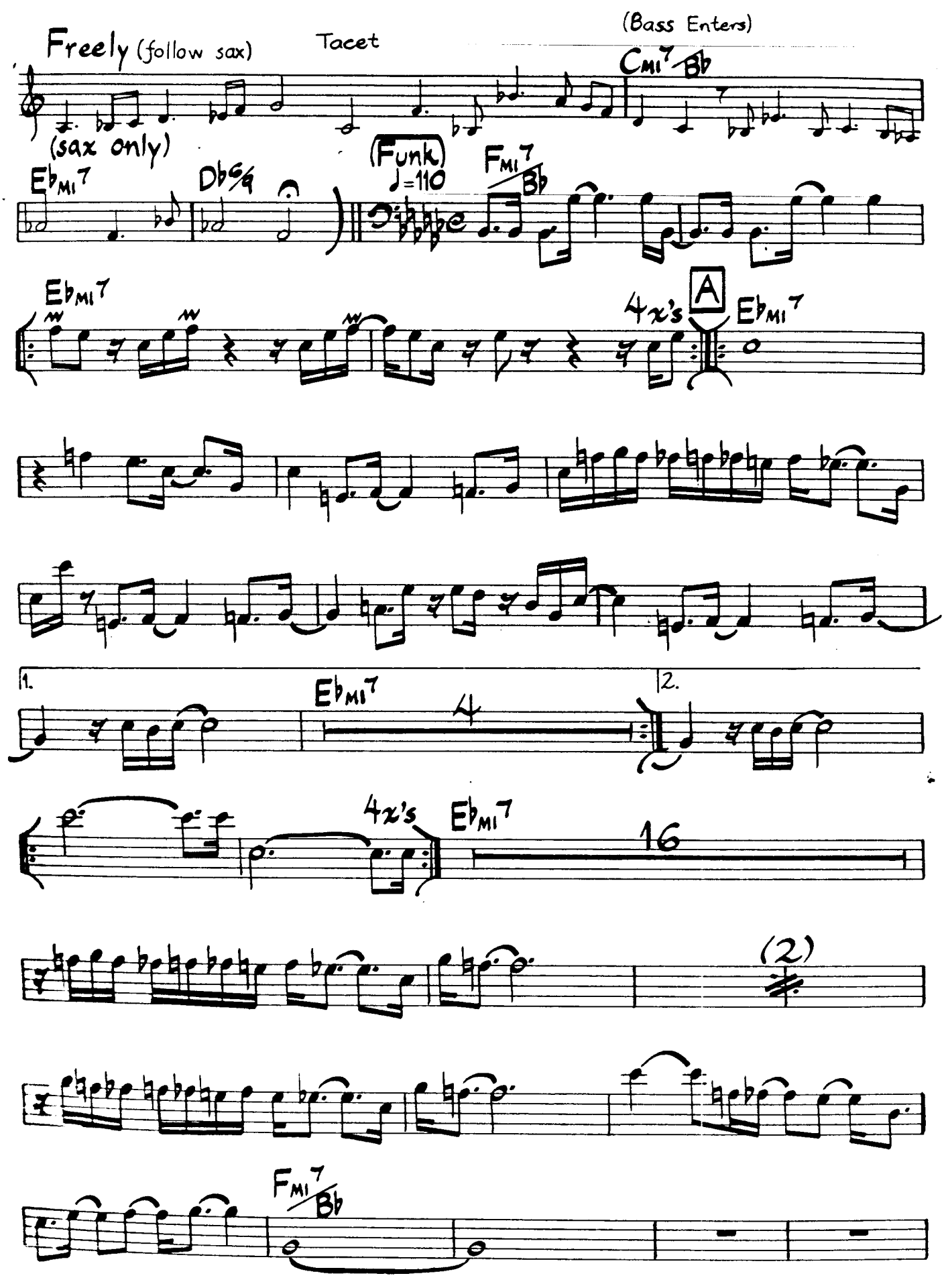
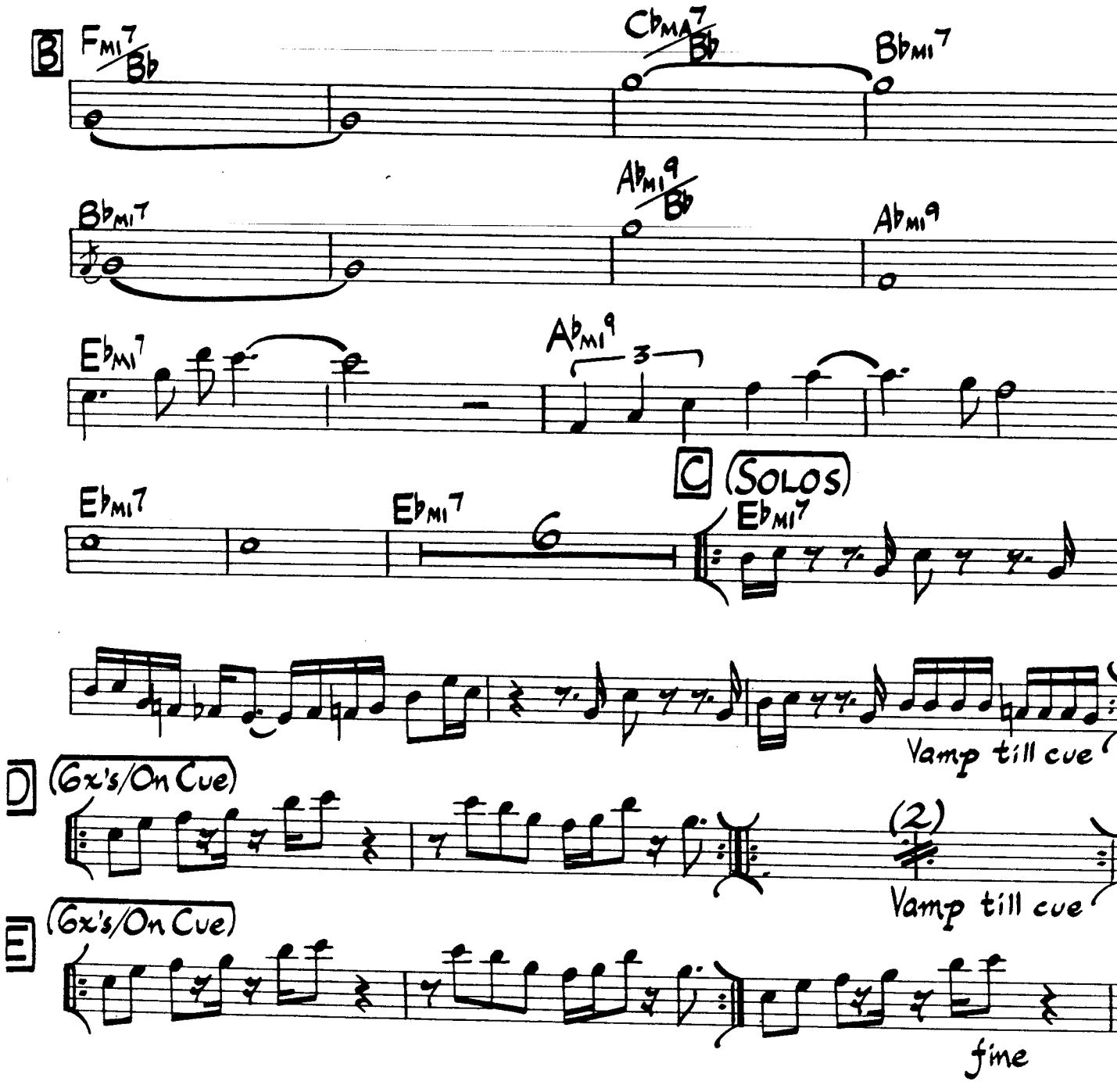

Eb MI7
12
(2)
(w/ bass)
FMI7/Bb
4
B
FMI7/Bb
(sax-melody played freely)
CbMA7/Bb
BbMI7
AbMI9/Bb
AbMI9
EbMI7
AbMI9
EbMI7
(synth.)
EbMI7
2
C
EbMI7 (SOLOS)
vamp till cue
D
(6x's/On Cue)
(Sax Solo)
EbMI7
(vamp as line continues)
E
(6x's/On Cue)
fine

Gibraltar (Bass Part)

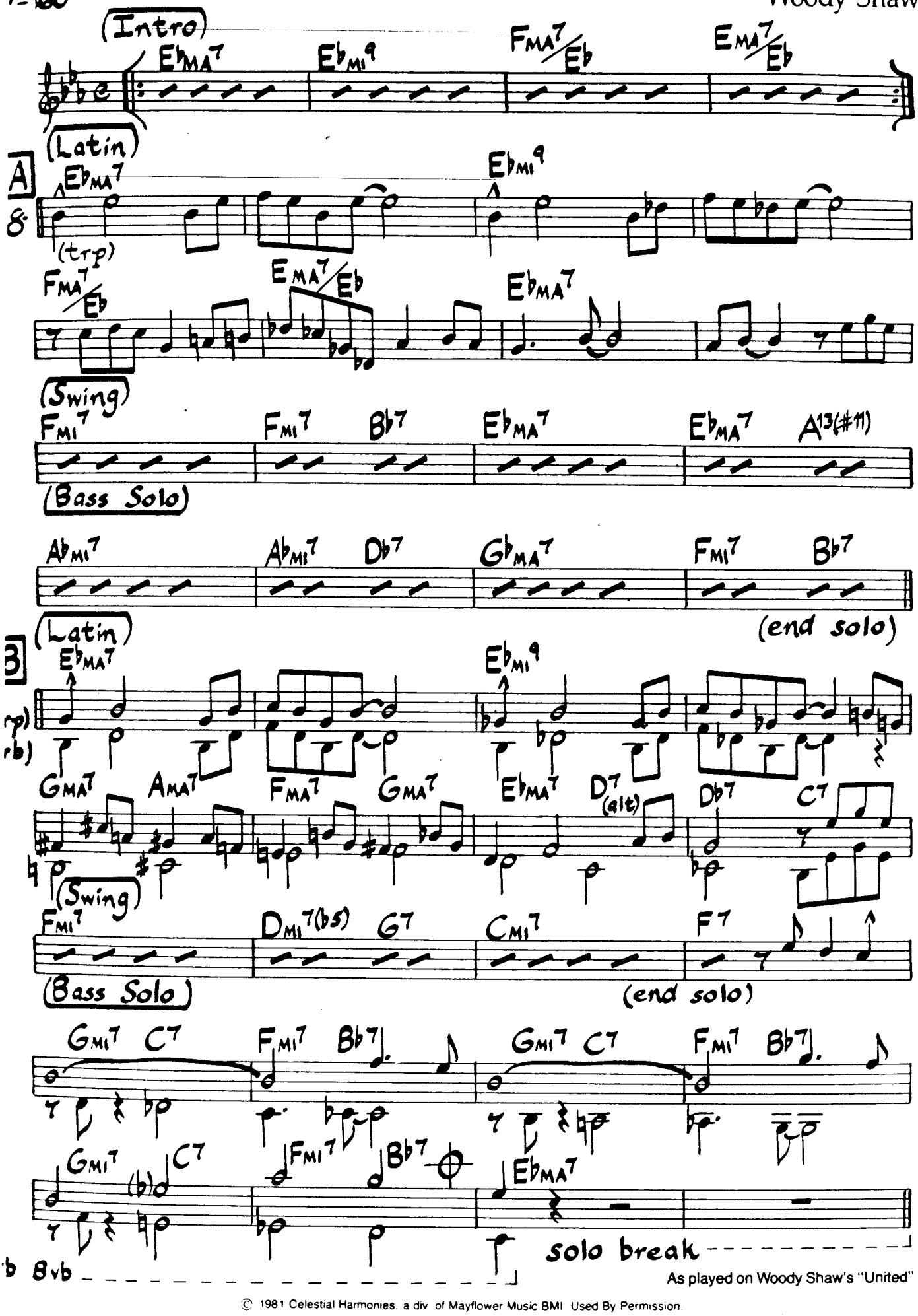



B
Fmi7/Bb
CbMA7/Bb
Bbmi7
Bbmi7
Abmi9/Bb
Abmi9
Ebmi7
Abmi9
3
C (SOLOS)
Ebmi7
Ebmi7
6
Ebmi7
Vamp till cue
D (6x's/On Cue)
(2)
Vamp till cue
E (6x's/On Cue)
fine

atin
♩=160

Green St. Capel

Woody Shaw



As played on Woody Shaw's "United"

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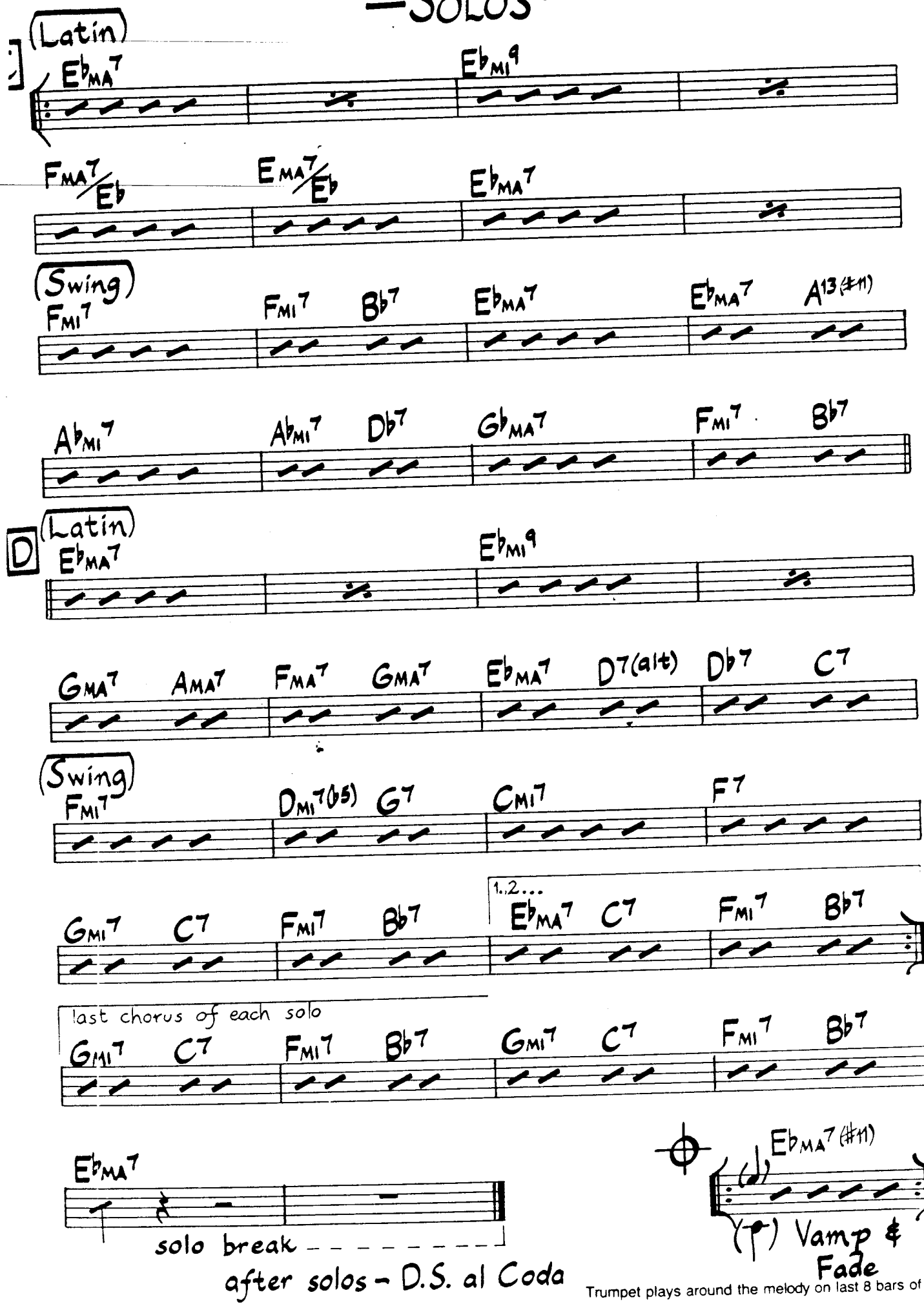
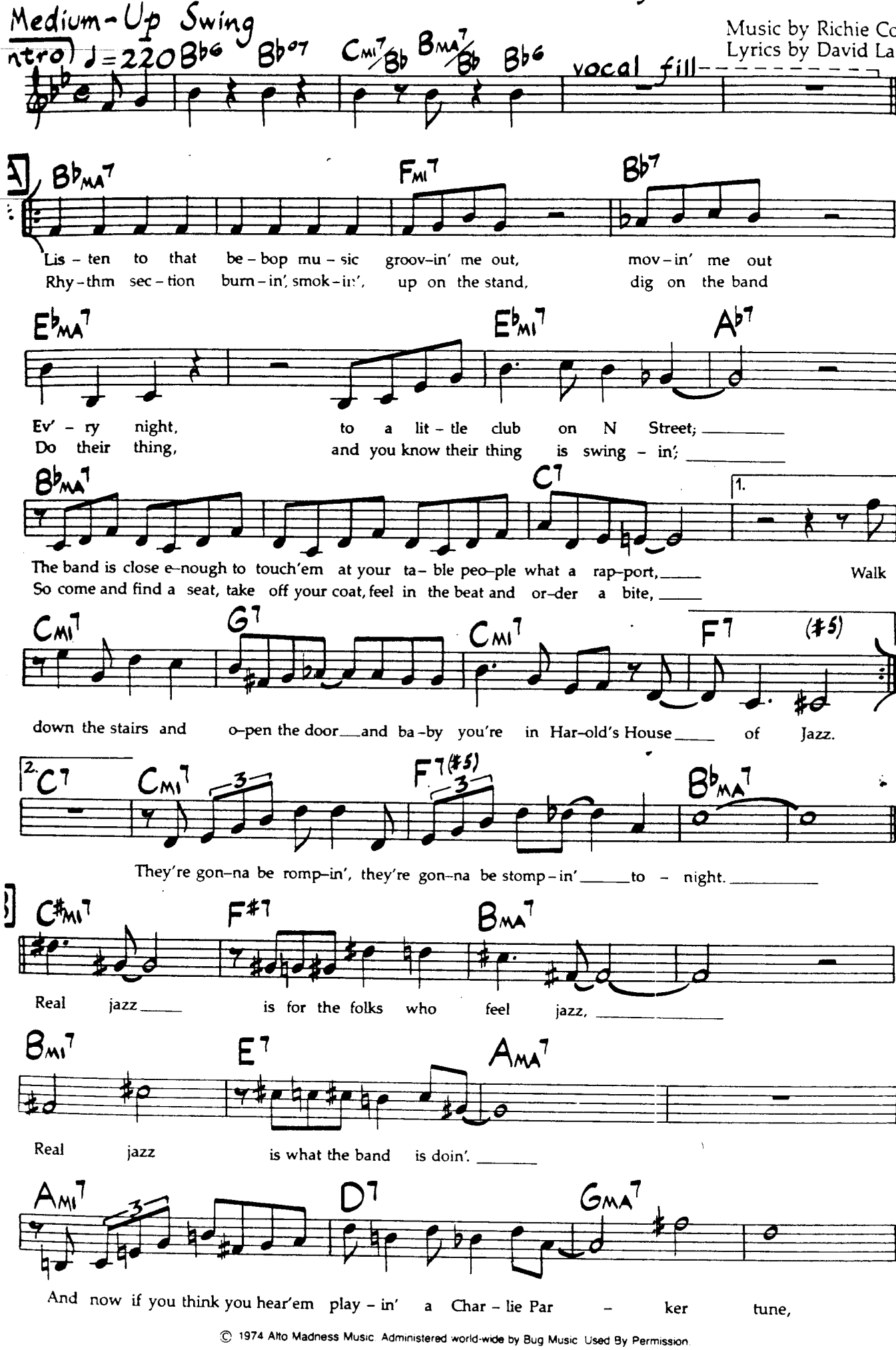
—SOLOS—


(Latin)
E♭MA7
E♭MI9
FMA7/E♭
EMA7/E♭
E♭MA7
(Swing)
FMI7
FMI7
B♭7
E♭MA7
E♭MA7
A13(♯11)
A♭MI7
A♭MI7
D♭7
G♭MA7
FMI7
B♭7
D
(Latin)
E♭MA7
E♭MI9
GMA7
AMA7
FMA7
GMA7
E♭MA7
D7(alt)
D♭7
C7
(Swing)
FMI7
DMI7(♭5)
G7
CMI7
F7
GMI7
C7
FMI7
B♭7
1.,2...
E♭MA7
C7
FMI7
B♭7
last chorus of each solo
GMI7
C7
FMI7
B♭7
GMI7
C7
FMI7
B♭7
E♭MA7
solo break
after solos - D.S. al Coda
E♭MA7(♯11)
(f) Vamp &
Fade
Trumpet plays around the melody on last 8 bars of

Harold's House Of Jazz

Music by Richie Cole
Lyrics by David Lahm



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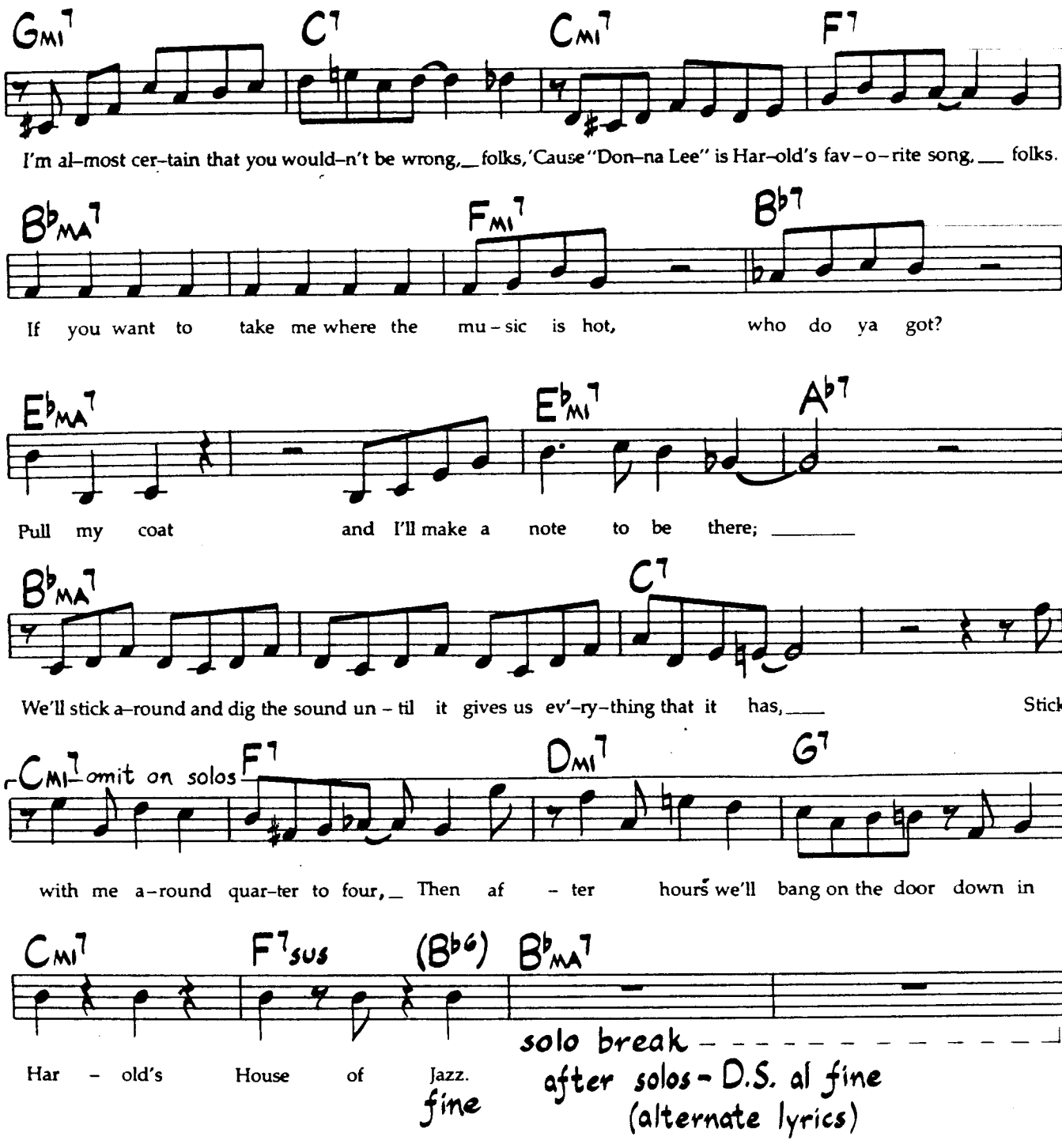


LYRICS FOR OUT HEAD

As played on Richie Cole's "Keeper Of The Flame

Meet me down on N Street, They are wrappin' it tight, every night,
Come along if you want to hear some bebop;
The band is close enough to touch 'em at your table, people what a rapport,
Walk down the stairs and open the door and baby you're in Harold's House of Jazz.

We've got jazz in D.C., baby, where you been at? listen to that!
Stick around, 'cause you've gone and found some bebop;
I see a table over there so let's sit down, relax and order a bite,
We're gonna be rompin', we're gonna be stompin' tonight.

Real jazz is for the folks who feel jazz; Real jazz is what the band is doin'.
You tell me you think you hear 'em playin' a Charlie Parker tune,
I know what you mean, in fact I thought the same, folks,
But I'll be damned if I can think of the name, folks.

Let's go tell the boss he's got a hell of a place, buy him a taste,
And I hope that he's open after hours;
I know he's gonna understand that we appreciate the music he has,
Bebop and swing, the service is boss, say would you believe you find it in Washington, Harold's House of Jazz.

[illegible] "Real Jazz For The Folks Who Feel Jazz"

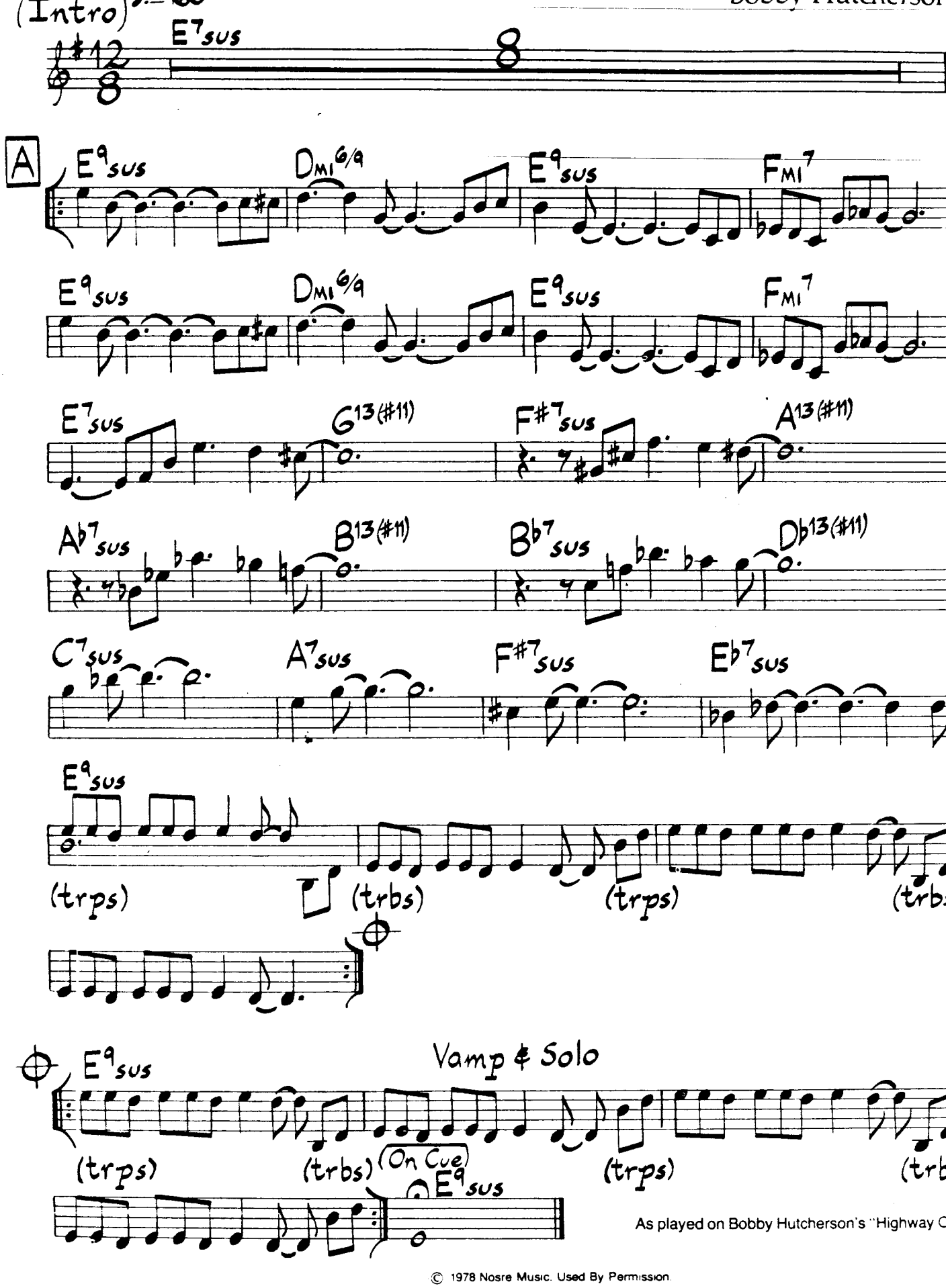
photo by Hun Hassler

Bobby Hutcherson

Highway One

Bobby Hutcherson

Medium African ♩.=160



As played on Bobby Hutcherson's "Highway O

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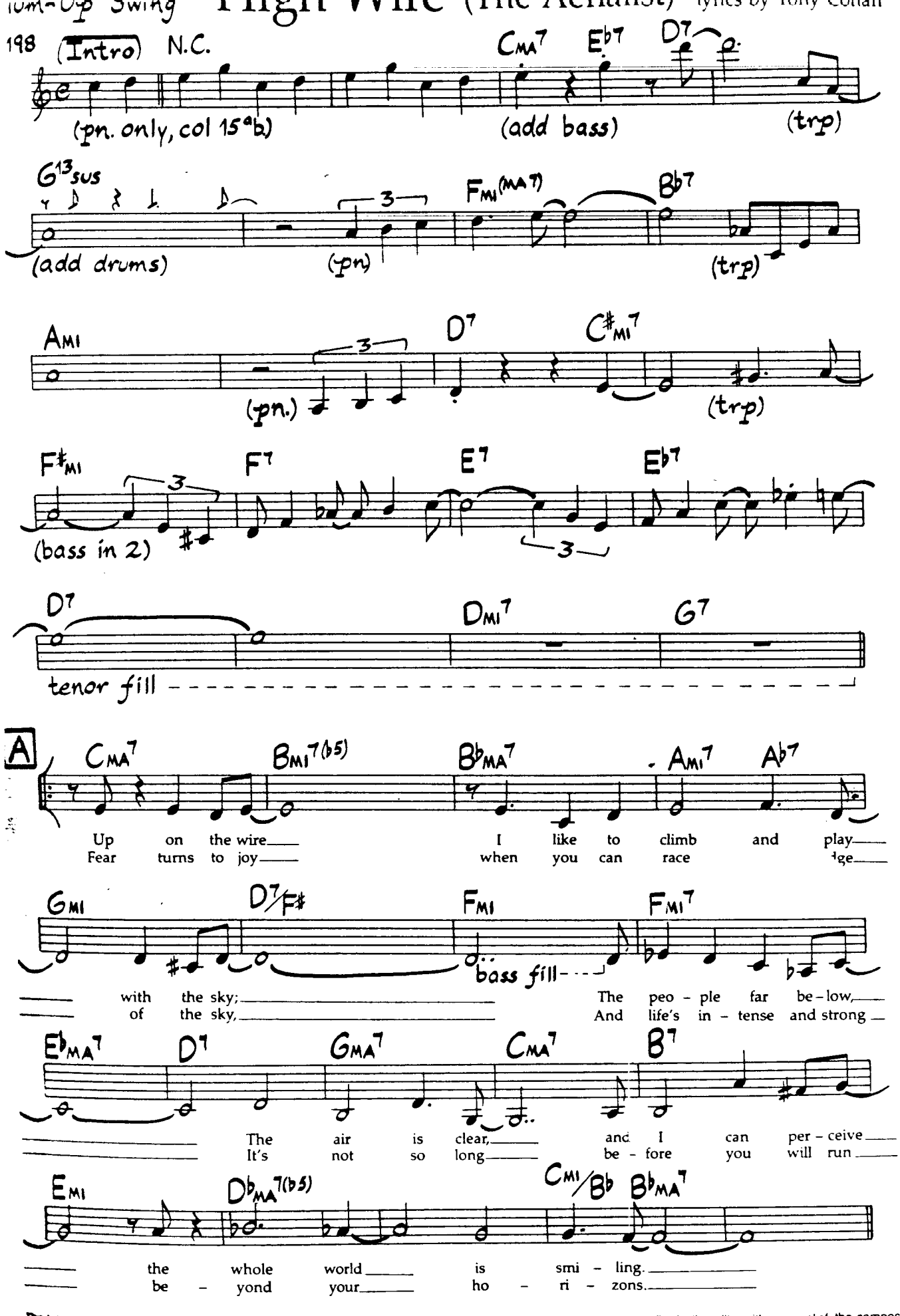

Mum-Up Swing **High Wire** (The Acrobat) lyrics by Tony Cottan

(Intro) N.C. CMA7 Eb7 D7

(pn. only, col 15ab) (add bass) (trp)

G13sus FMI(MA7) Bb7

(add drums) (pn) (trp)

AMI D7 C#MI7

(pn.) (trp)

F#MI F7 E7 Eb7

(bass in 2)

D7 DMI7 G7

tenor fill

A

CMA7 BMI7(b5) BbMA7 AMI7 Ab7

Up on the wire I like to climb and play
Fear turns to joy when you can race dge

GMI D7/F# FMI FMI7

bass fill

with the sky; The peo - ple far be - low,
of the sky, And life's in - tense and strong

EbMA7 D7 GMA7 CMA7 B7

The air is clear, and I can per - ceive
It's not so long be - fore you will run

EMI DbMA7(b5) CMI/Bb BbMA7

the whole world is smi - ling.
be - yond your ho - ri - zons.

The Intro and Coda did not appear in the original score. They have been derived from the original score and the original recording by the editor with approval of the composer.

All rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer.

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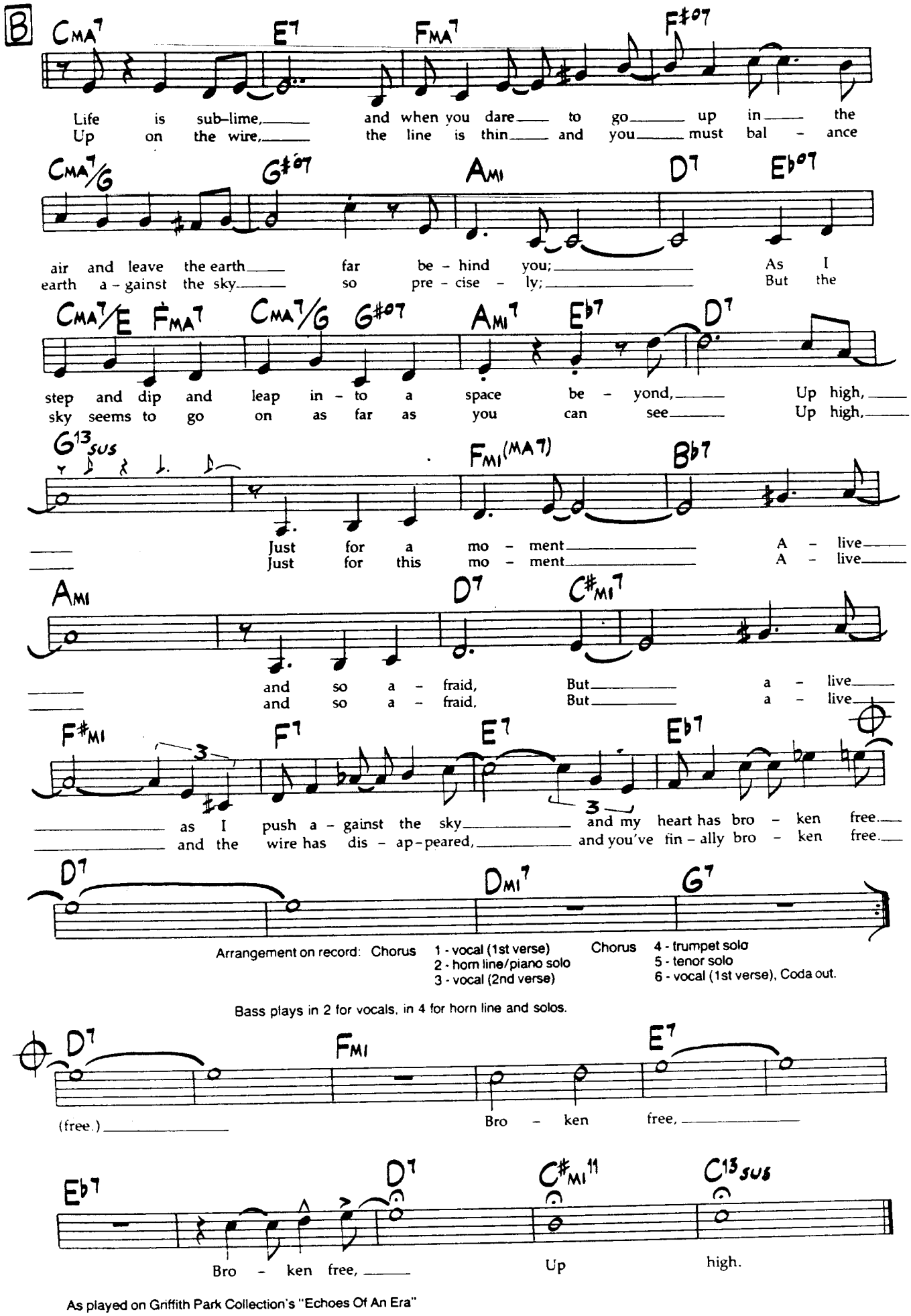
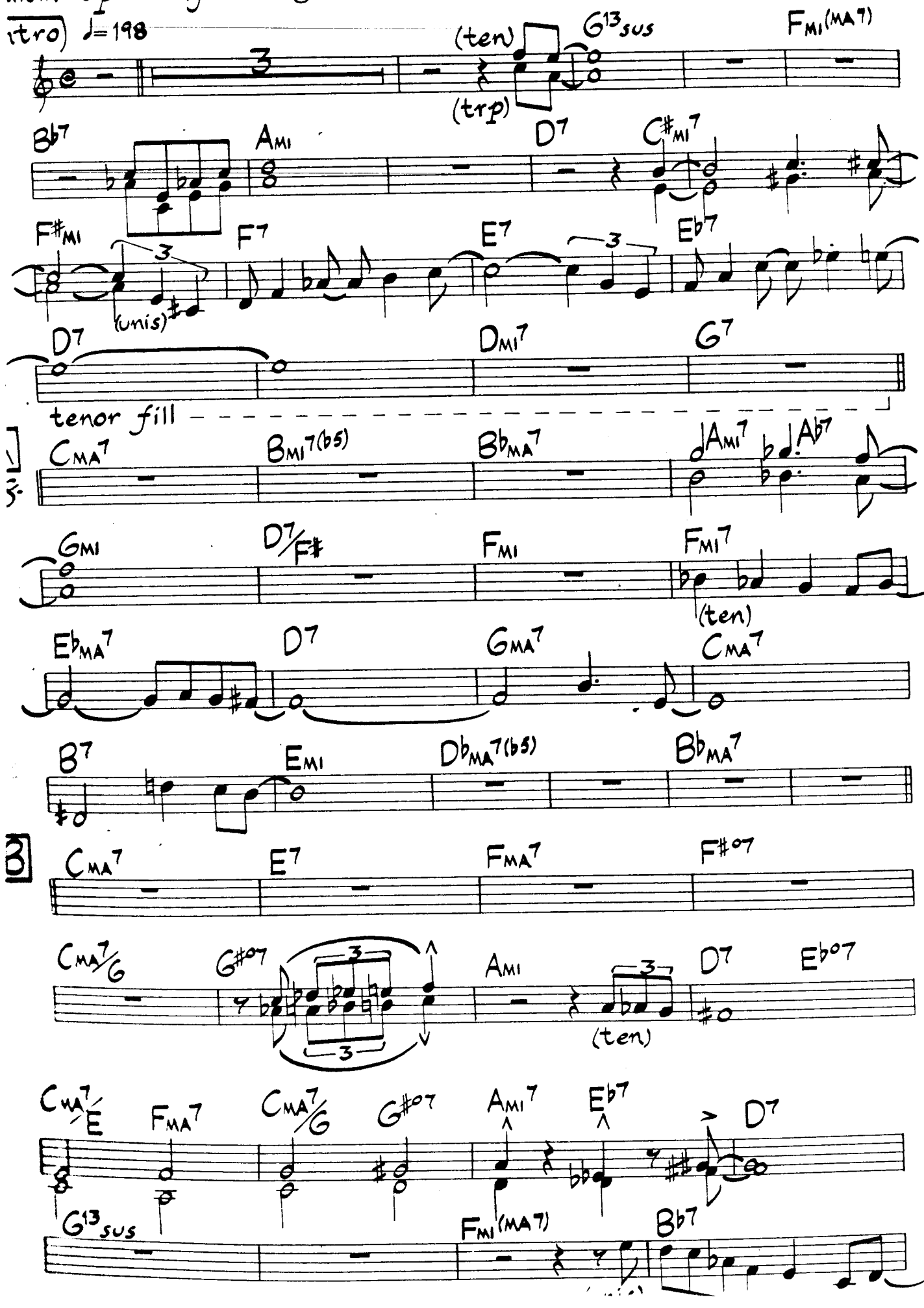


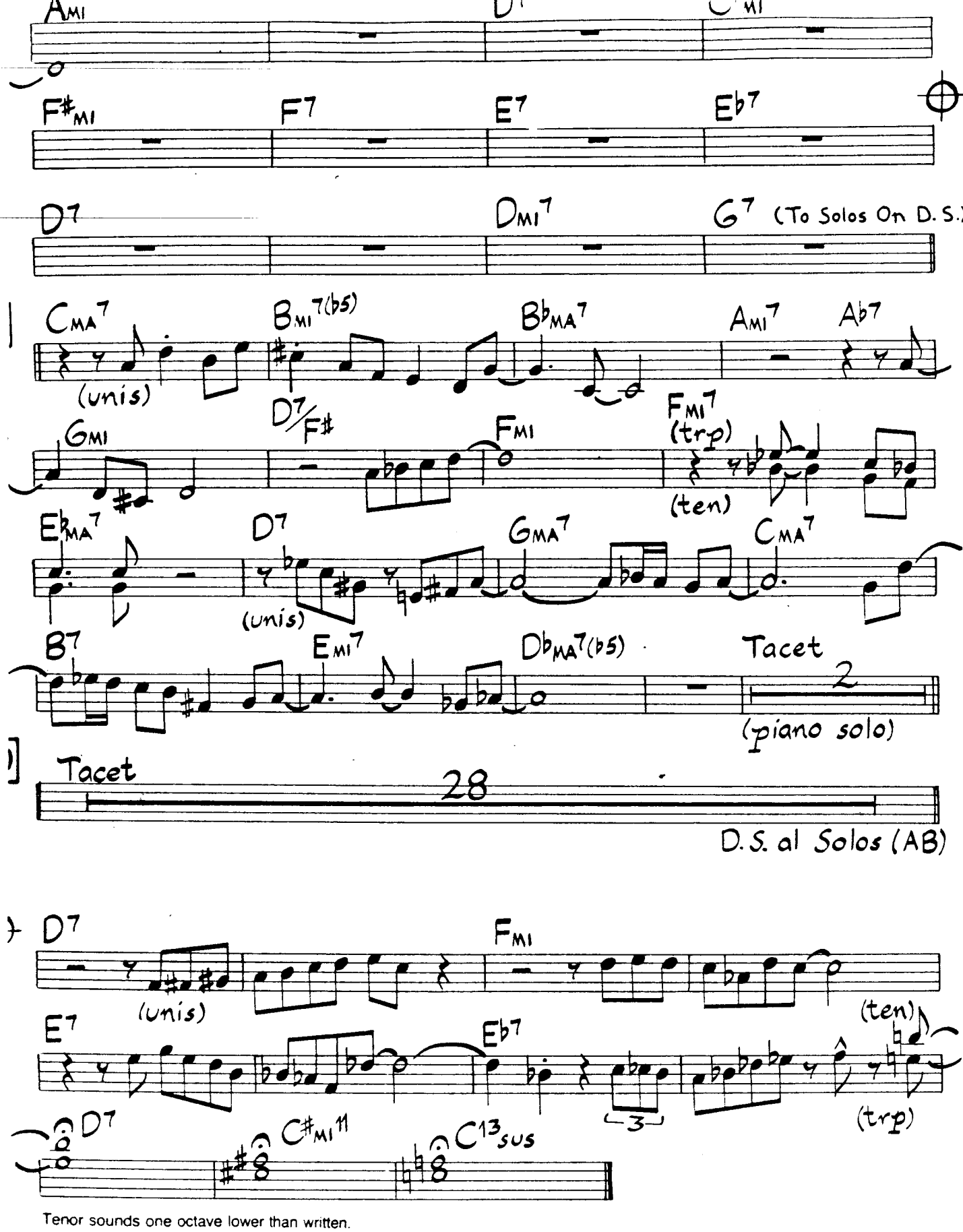
As played on Griffith Park Collection's "Echoes Of An Era"

High Wire (Harmony Parts)

dium-Up Swing

(Intro) ♩=198





Tenor sounds one octave lower than written.

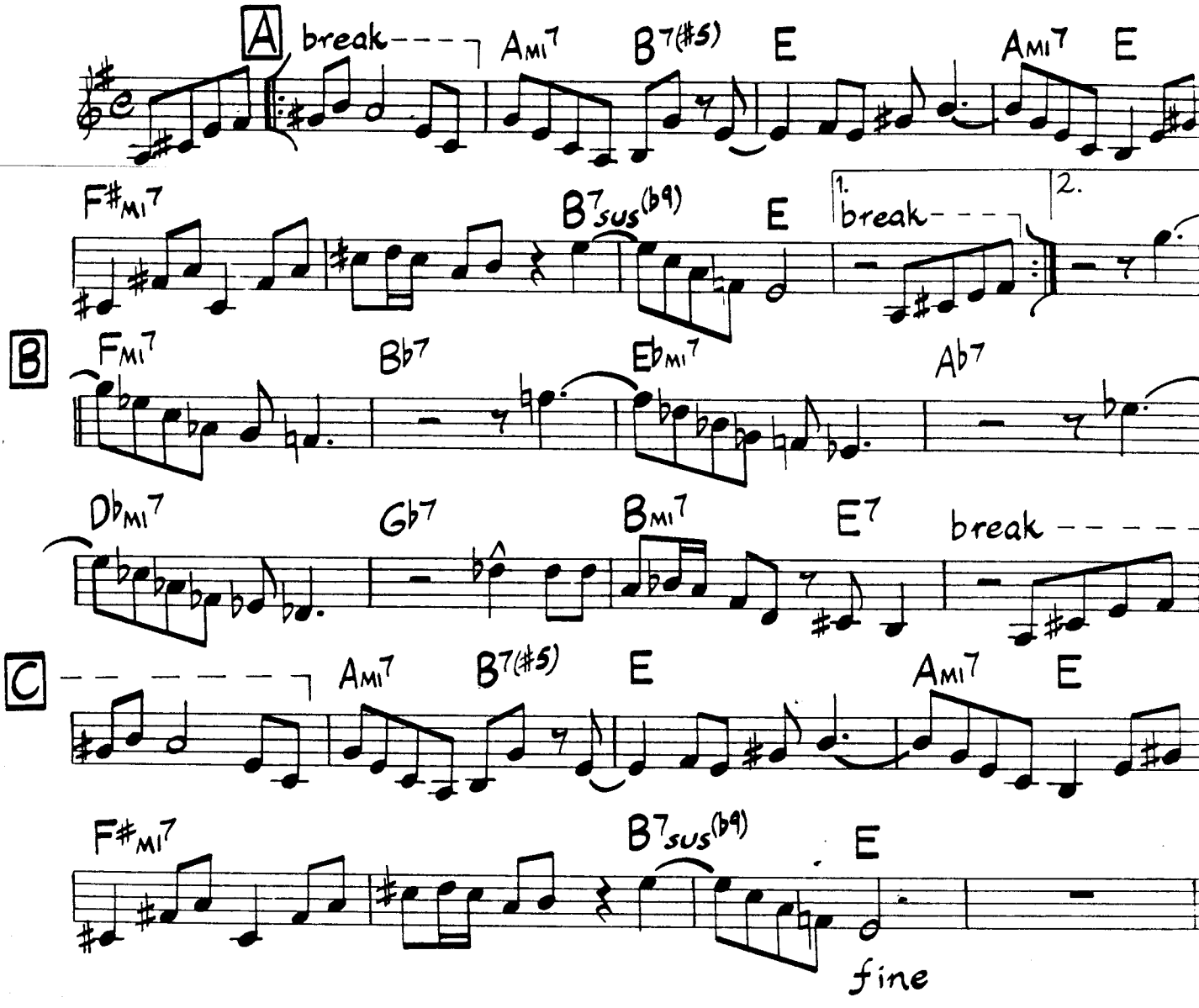
Arrangement on record: Chorus 1 - vocal (1st verse)
2 - horn line/piano solo
3 - vocal (2nd verse)
Chorus 4 - trumpet solo
5 - tenor solo
6 - vocal (1st verse), Coda out.

The original score contains no harmony part. This part has been derived from the original score and the original recording by the editor with the approval of the composer.

Medium-Up Swing
♩=192

Humpty Dumpty

Ornette Coleman



Bass makes the changes at B and in bars 2, 3 and 7 of A and C. Elsewhere, the bass walks through the E major scale. For head, A and last 8 are in 2, B is in 4. Solos are free (around E), in 4. Chords suggested only (no chordal instrument on original recording).

As played on Ornette Coleman's "This Is Our Music"

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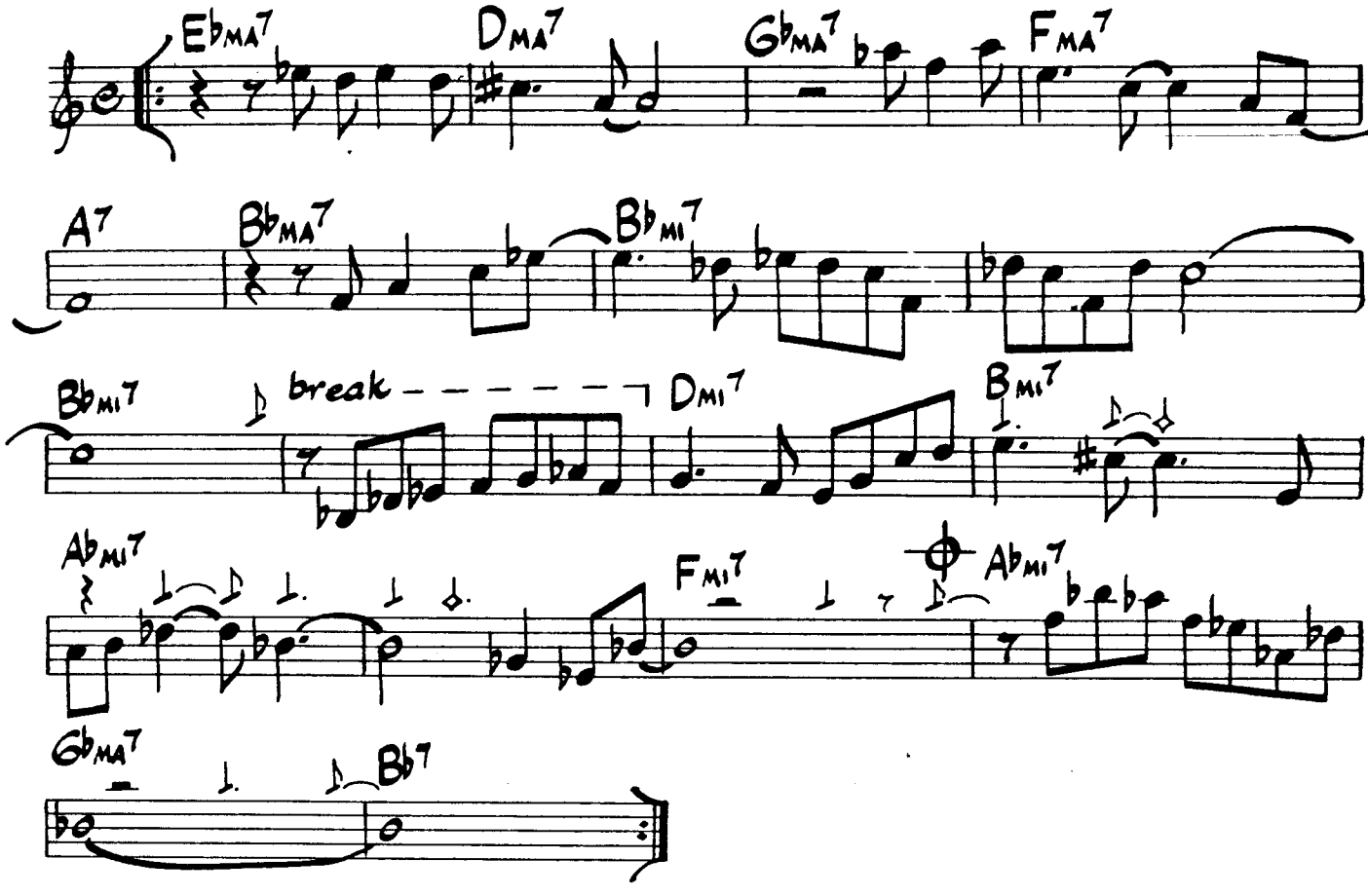
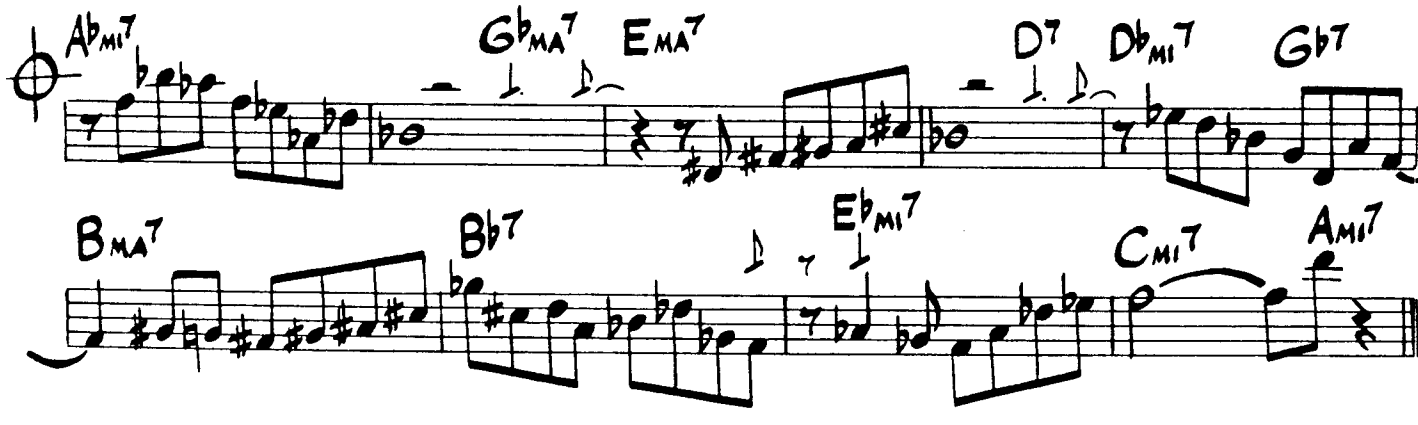
Humpty Dumpty

Fast Swing
♩=256

Chick Corea



Kicks are not played during solos



As played on Chick Corea's "The Mad Hatter"

All rehearsal letters and verbal comments of any kind do not appear on the orginal score and have been added by the editor with approval of the composer.

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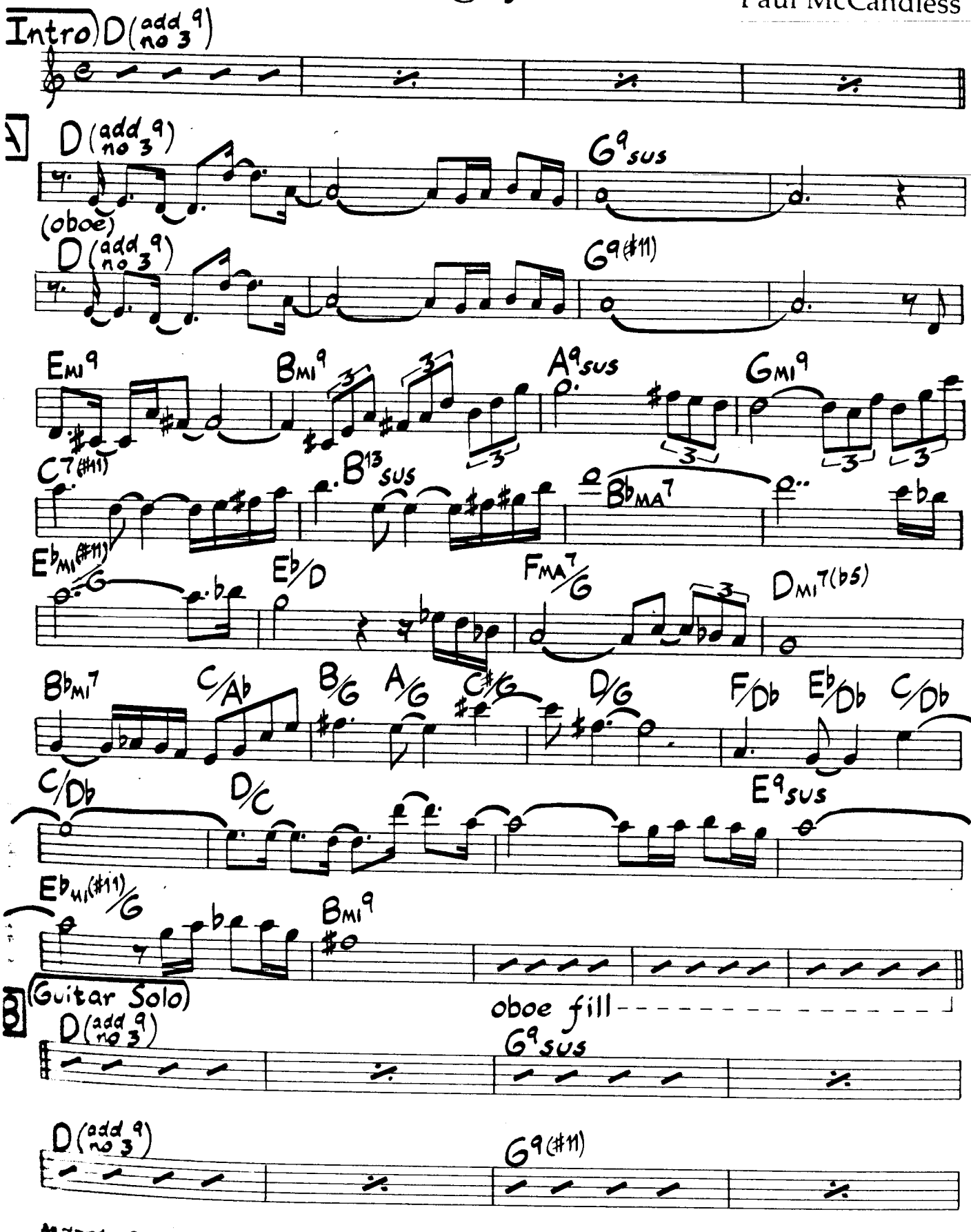
=102

Hungry Heart

Paul McCandless



As played on Oregon's "Roots In The Sky"

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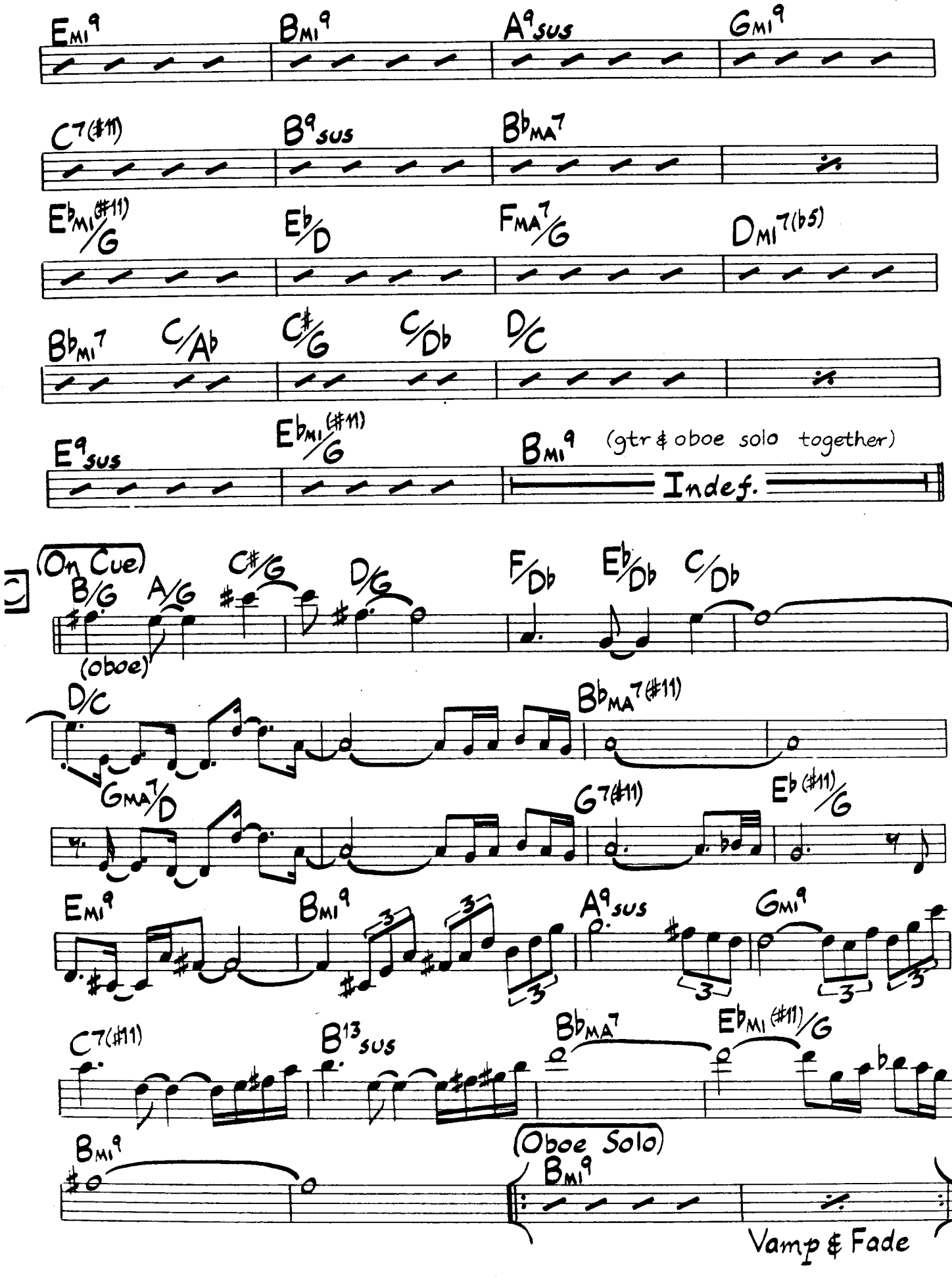


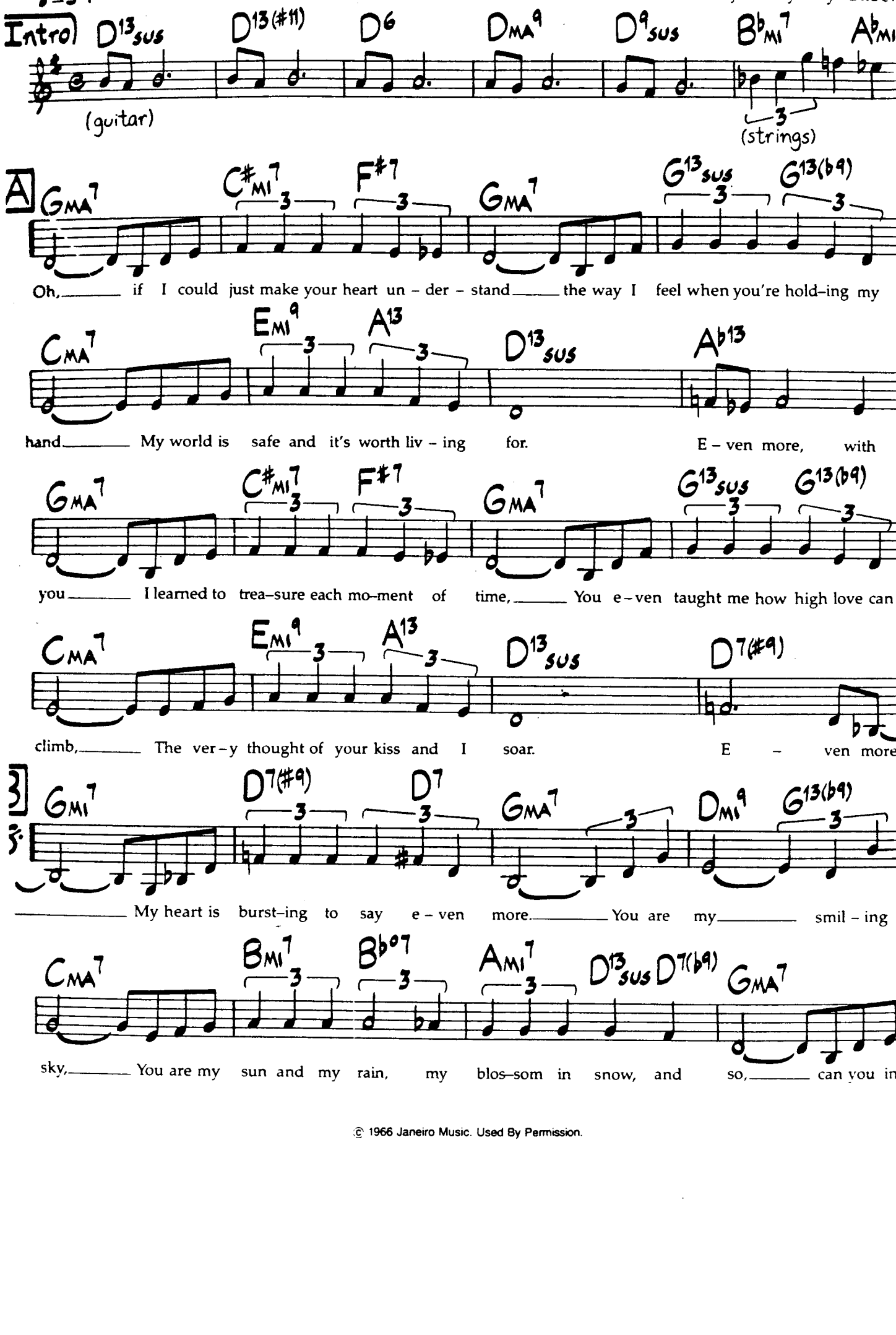
Guitar doubles much of the melody while chording as well.

If You Went Away

Medium Ballad

♩=59

Music by Marcos Va
Lyrics by Ray Gilber



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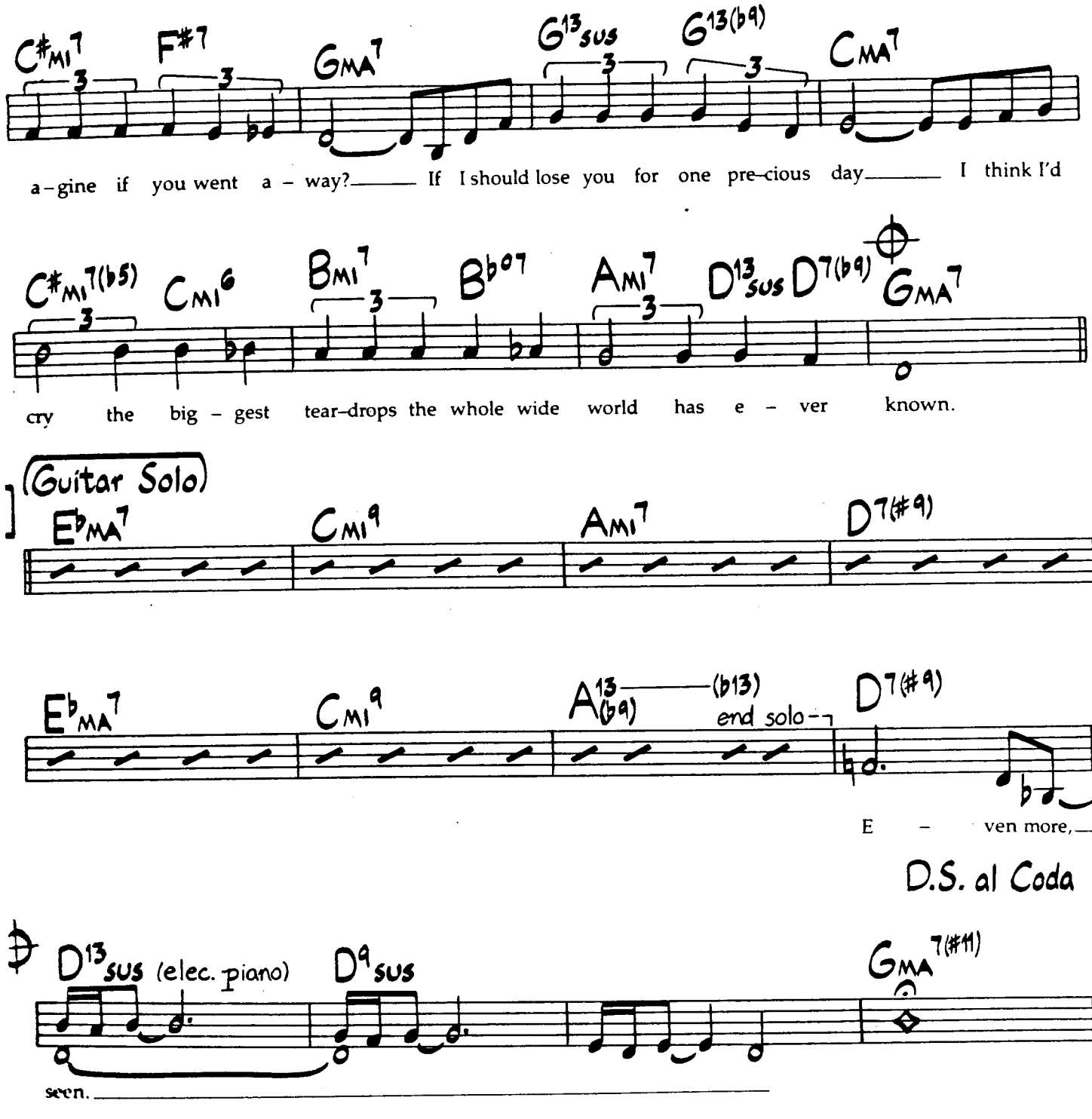
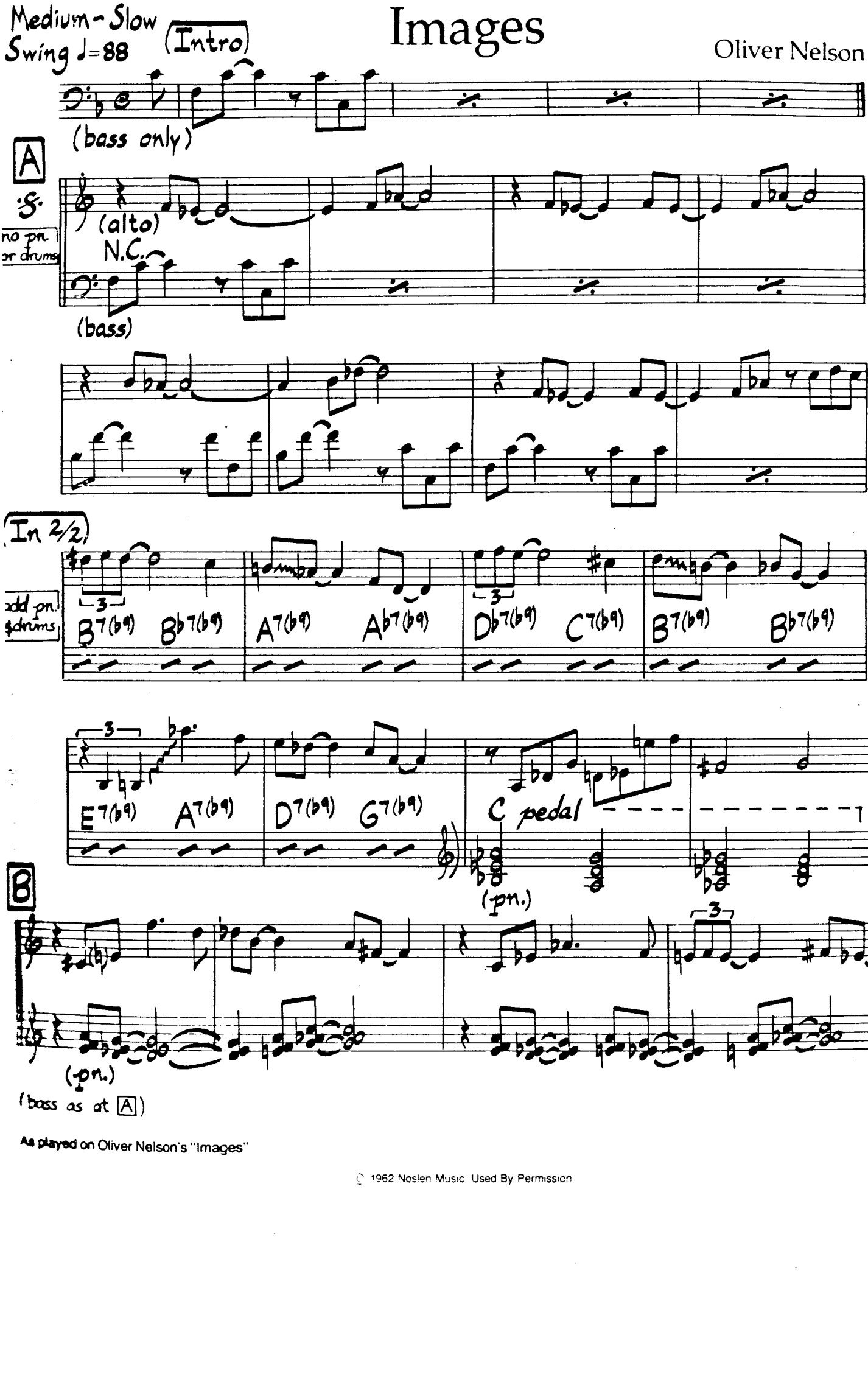


As played on Sarah Vaughn's "I Love Brazil"

Images

Oliver Nelson



As played on Oliver Nelson's "Images"

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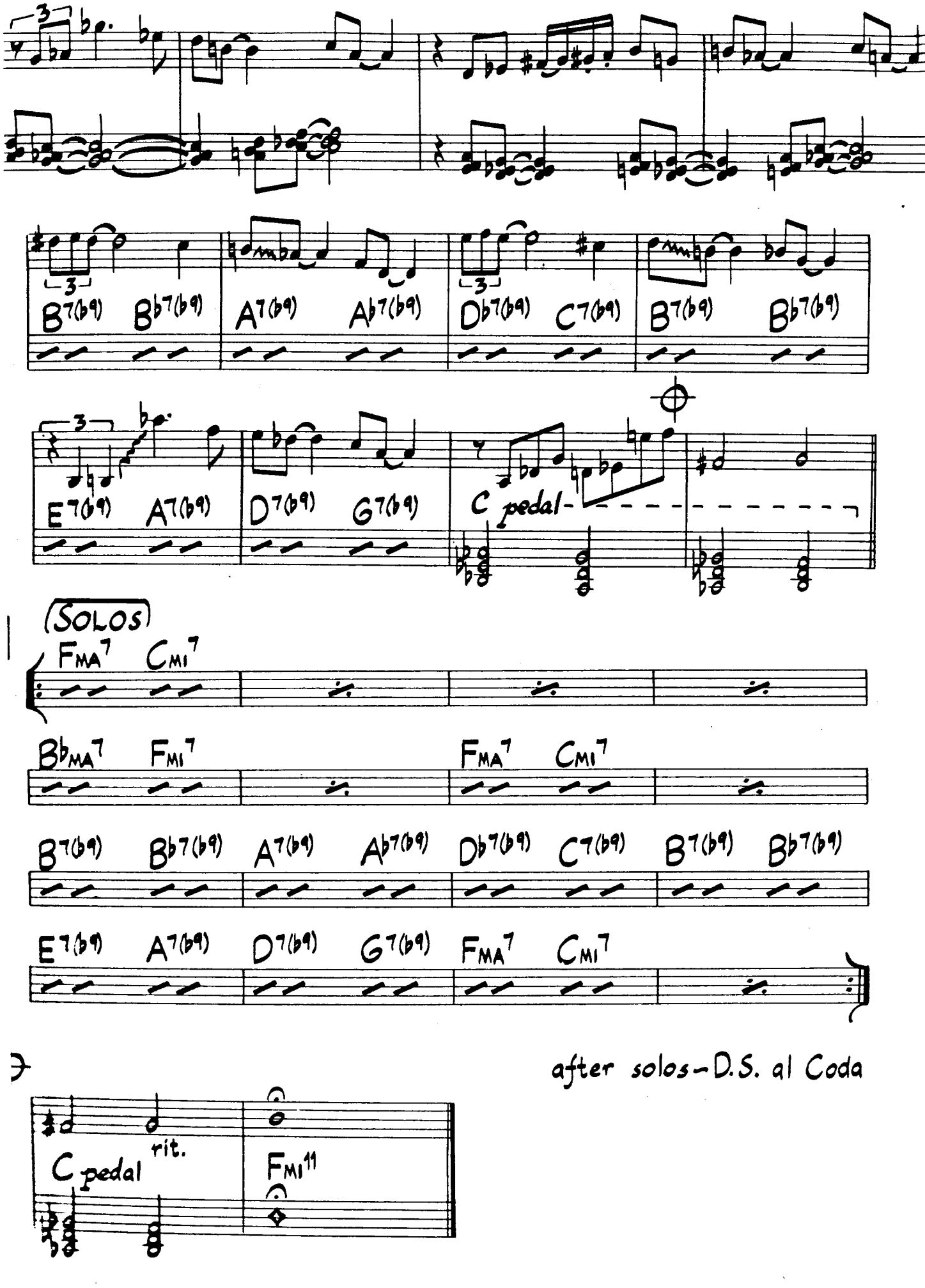
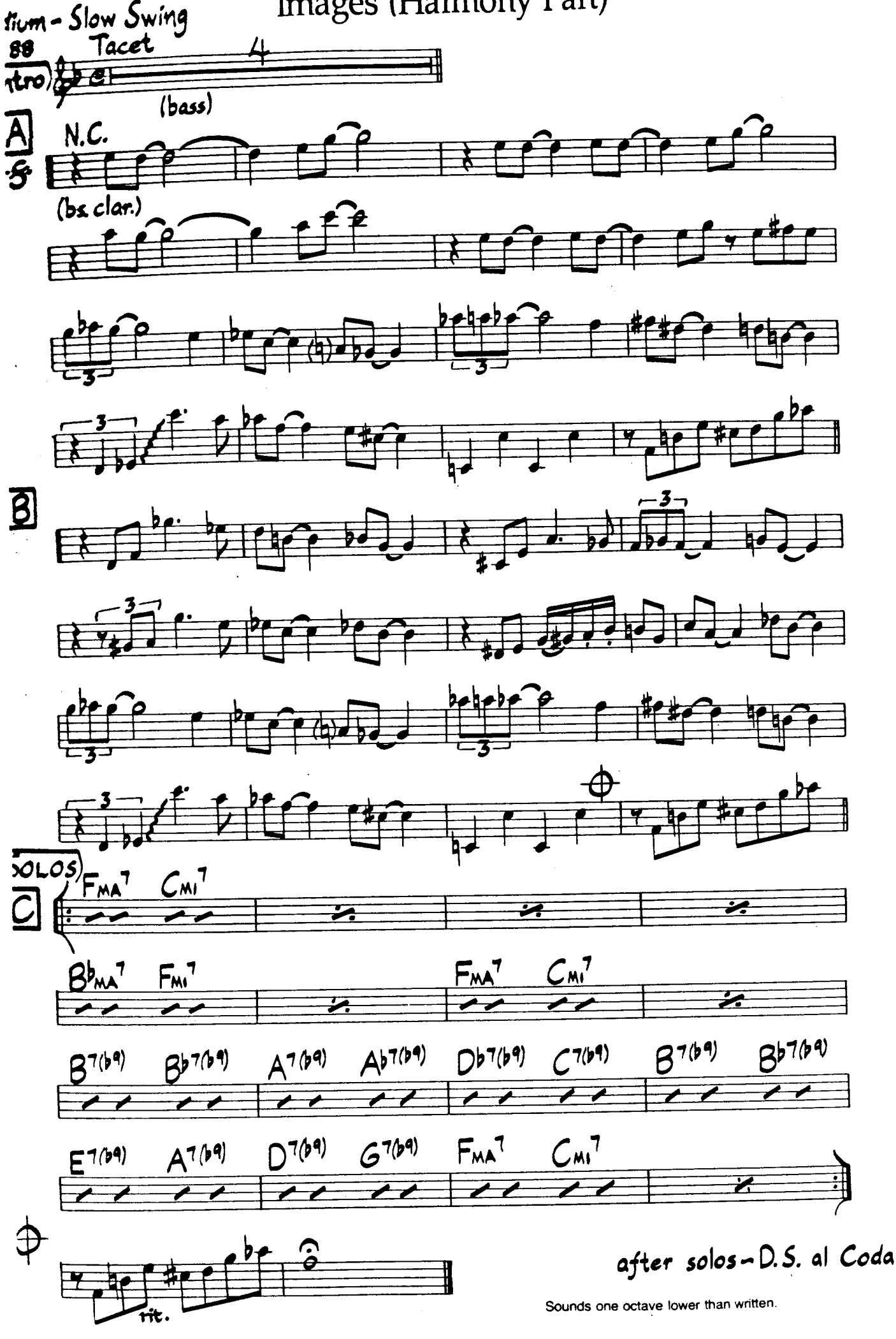

B7(b9) Bb7(b9) A7(b9) Ab7(b9) Db7(b9) C7(b9) B7(b9) Bb7(b9)
E7(b9) A7(b9) D7(b9) G7(b9) C pedal
(SOLOS)
FMA7 CMI7
BbMA7 FMI7 FMA7 CMI7
B7(b9) Bb7(b9) A7(b9) Ab7(b9) Db7(b9) C7(b9) B7(b9) Bb7(b9)
E7(b9) A7(b9) D7(b9) G7(b9) FMA7 CMI7
after solos - D.S. al Coda
C pedal
rit.
FMI11

Images (Harmony Part)

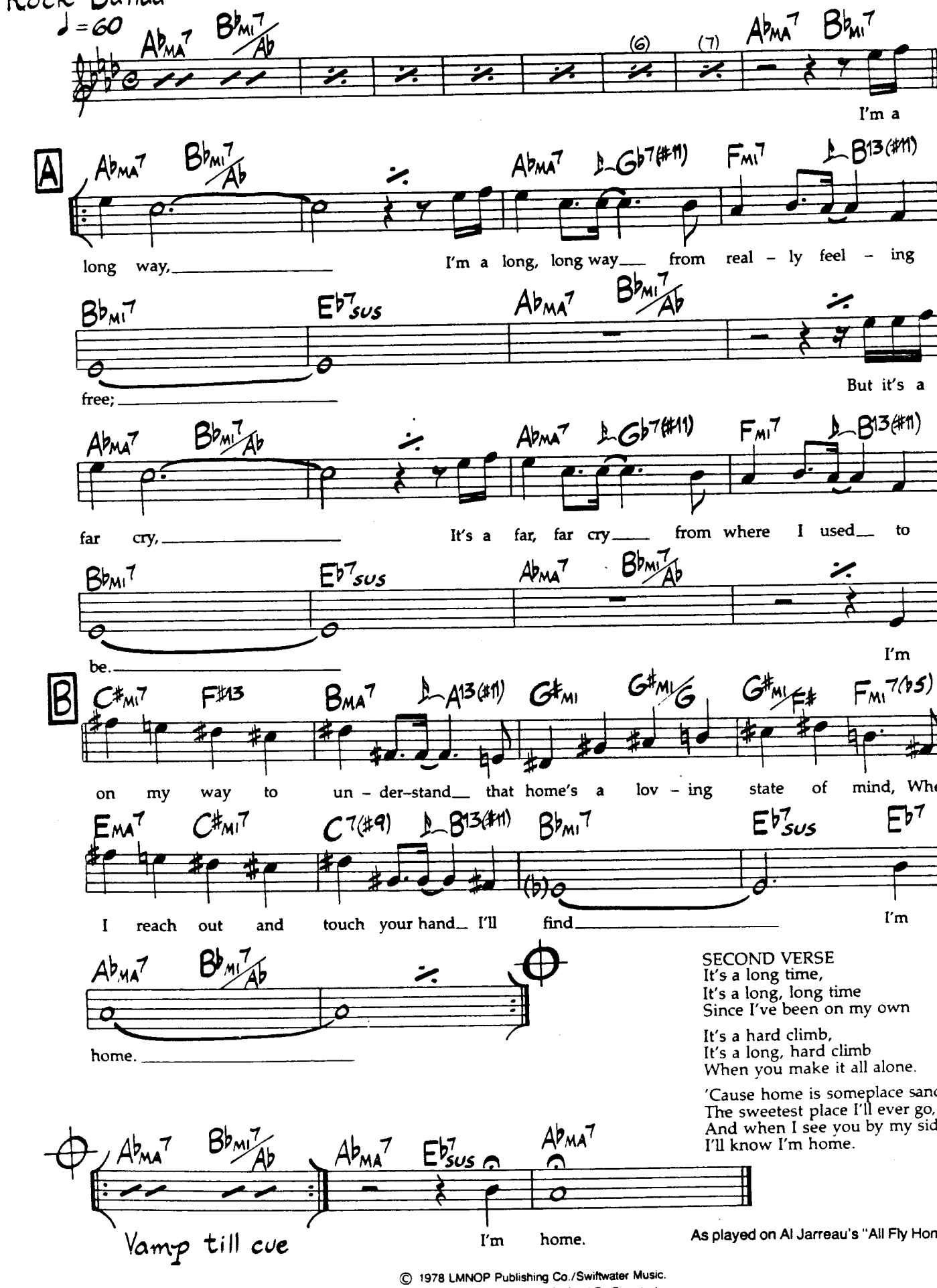


Sounds one octave lower than written.

I'm Home

music by Greg Mathieson
lyrics by Dave Frishberg

Rock Ballad
♩ = 60



SECOND VERSE
It's a long time,
It's a long, long time
Since I've been on my own

It's a hard climb,
It's a long, hard climb
When you make it all alone.

'Cause home is someplace sanctifie
The sweetest place I'll ever go,
And when I see you by my side
I'll know I'm home.

As played on Al Jarreau's "All Fly Home"

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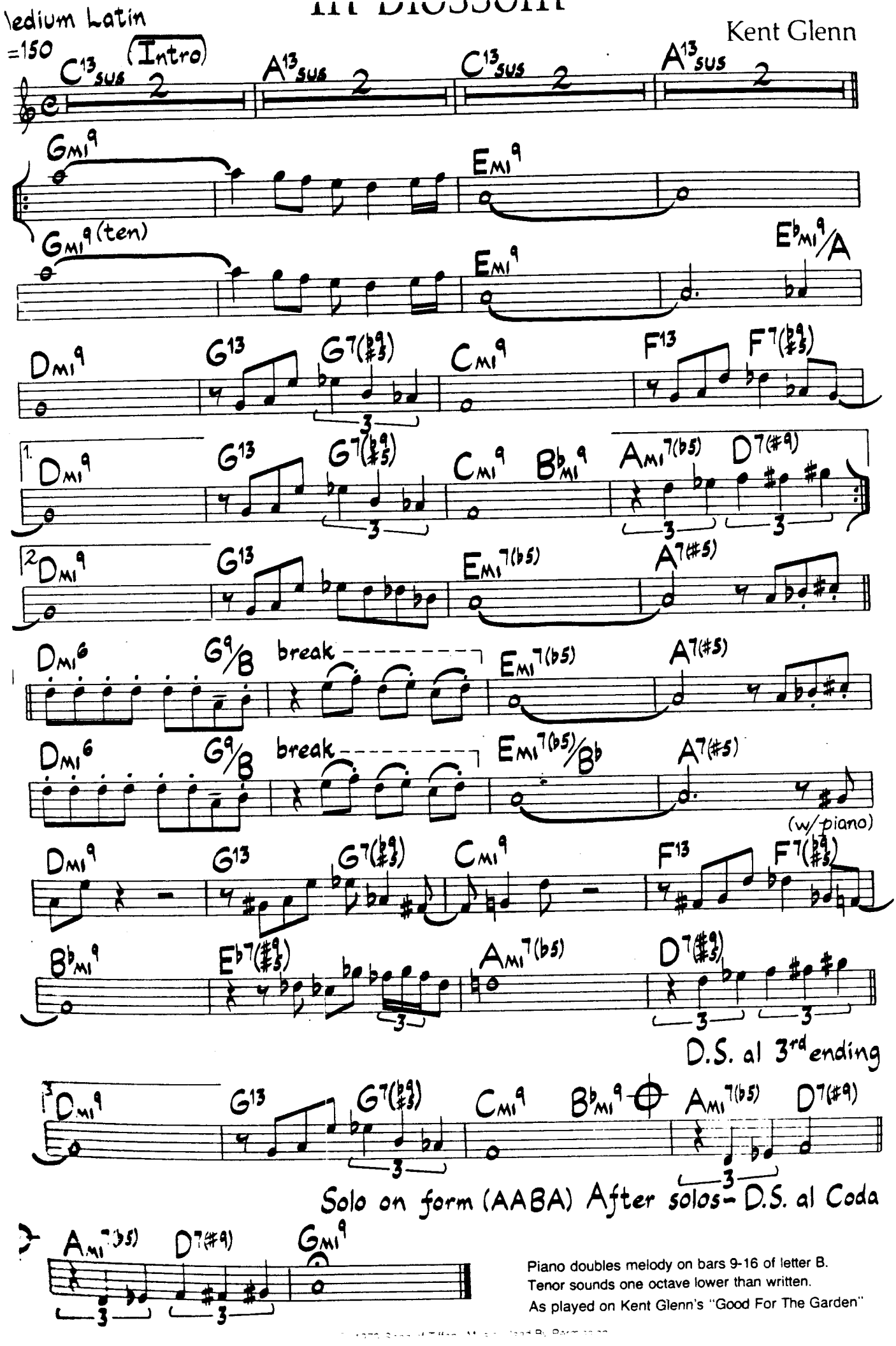
IT BLOSSOM

Kent Glenn



Piano doubles melody on bars 9-16 of letter B.
Tenor sounds one octave lower than written.
As played on Kent Glenn's "Good For The Garden"

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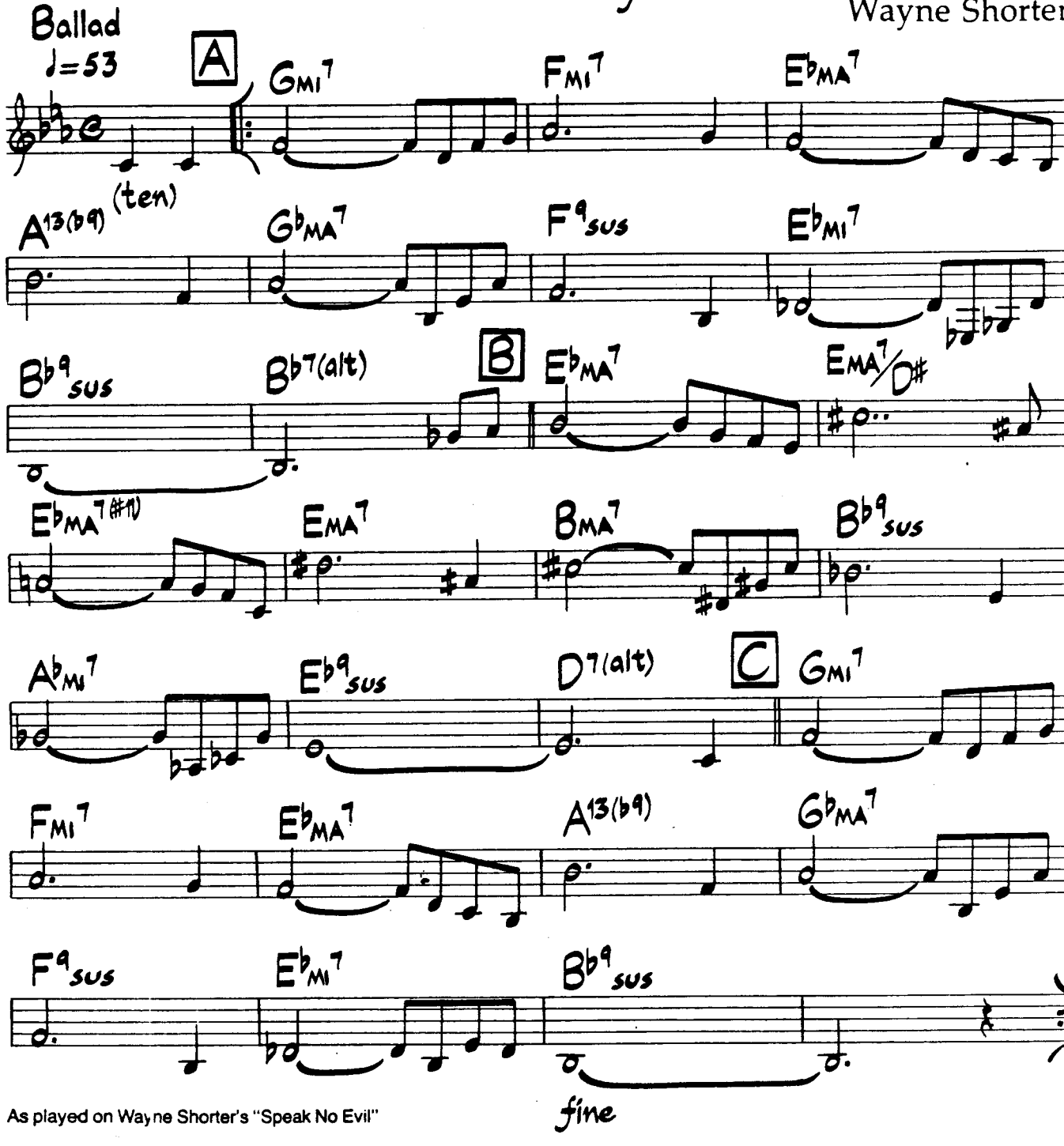
Infant Eyes

Wayne Shorter



As played on Wayne Shorter's "Speak No Evil"

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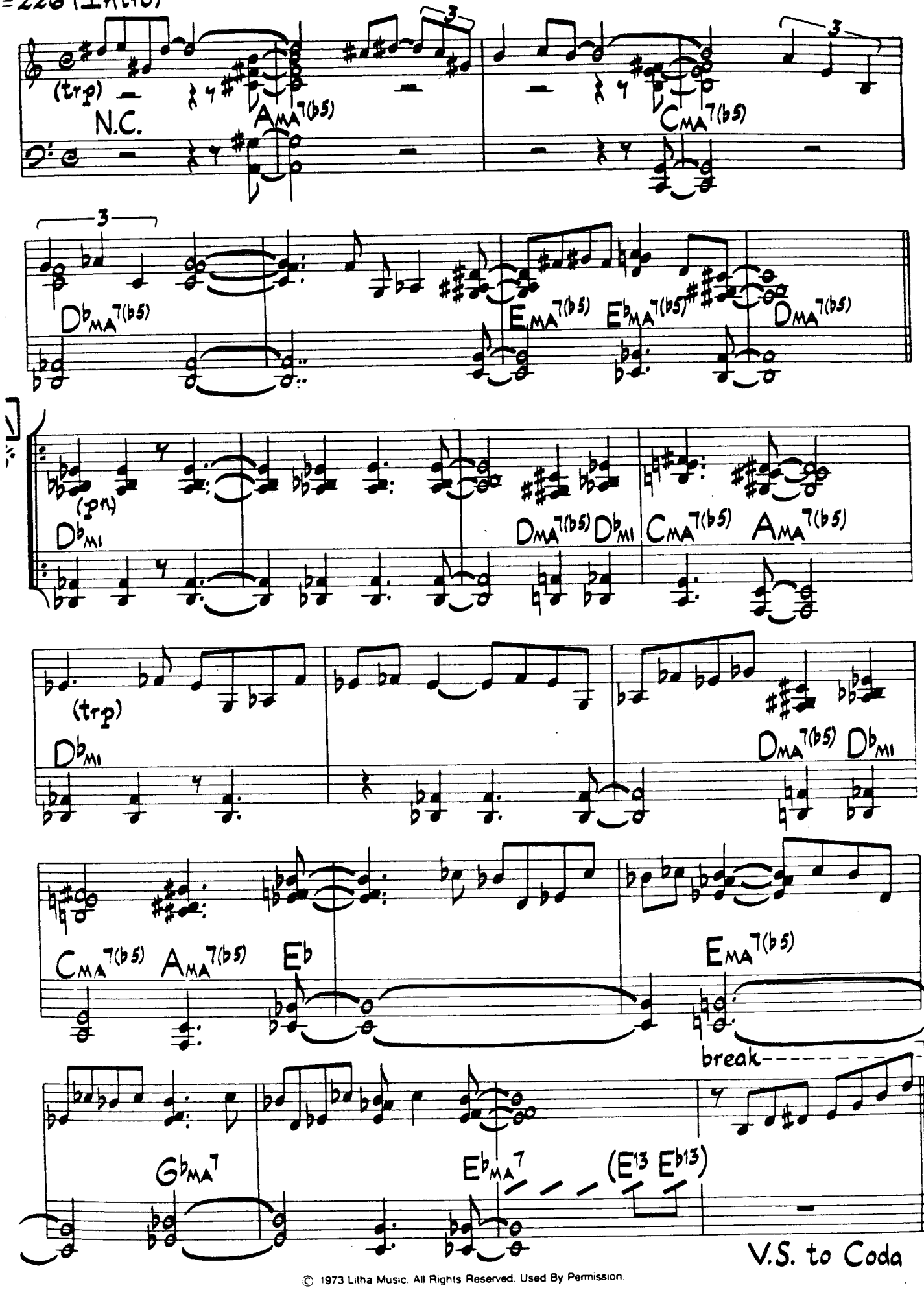
edium-Up Swing

=226 (Intro)

Inner Space

Chick Corea



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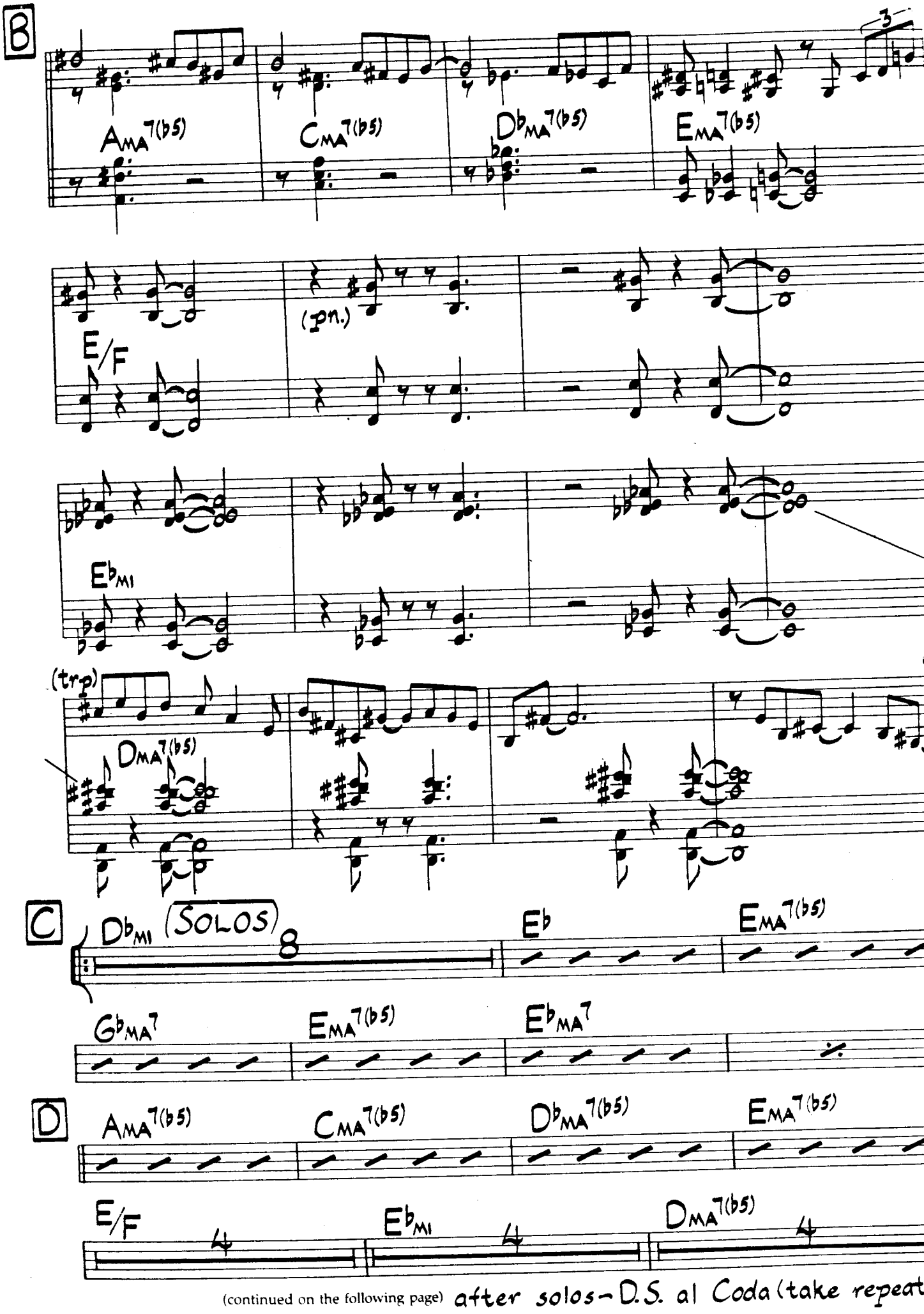
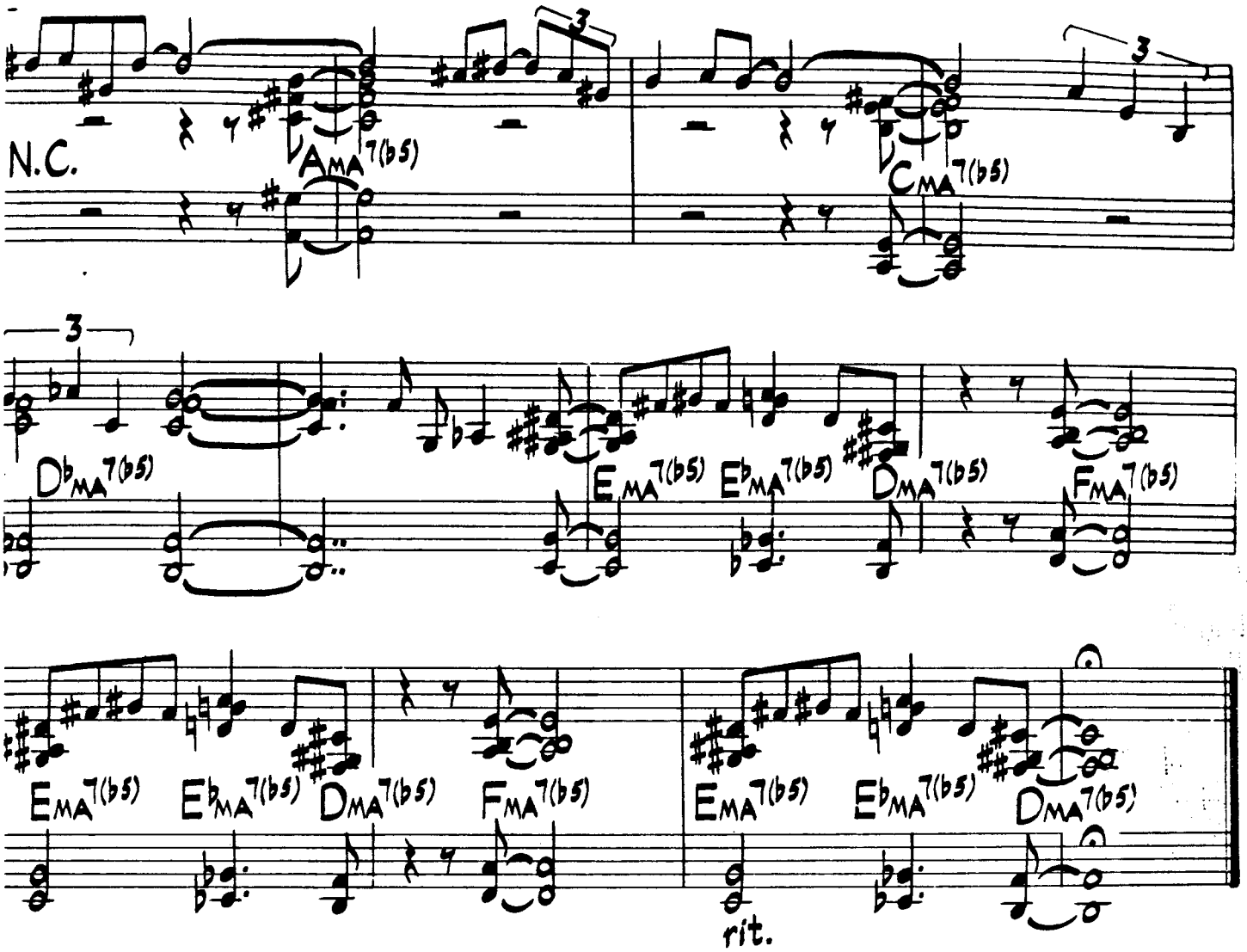


(continued on the following page) after solos - D.S. al Coda (take repeat



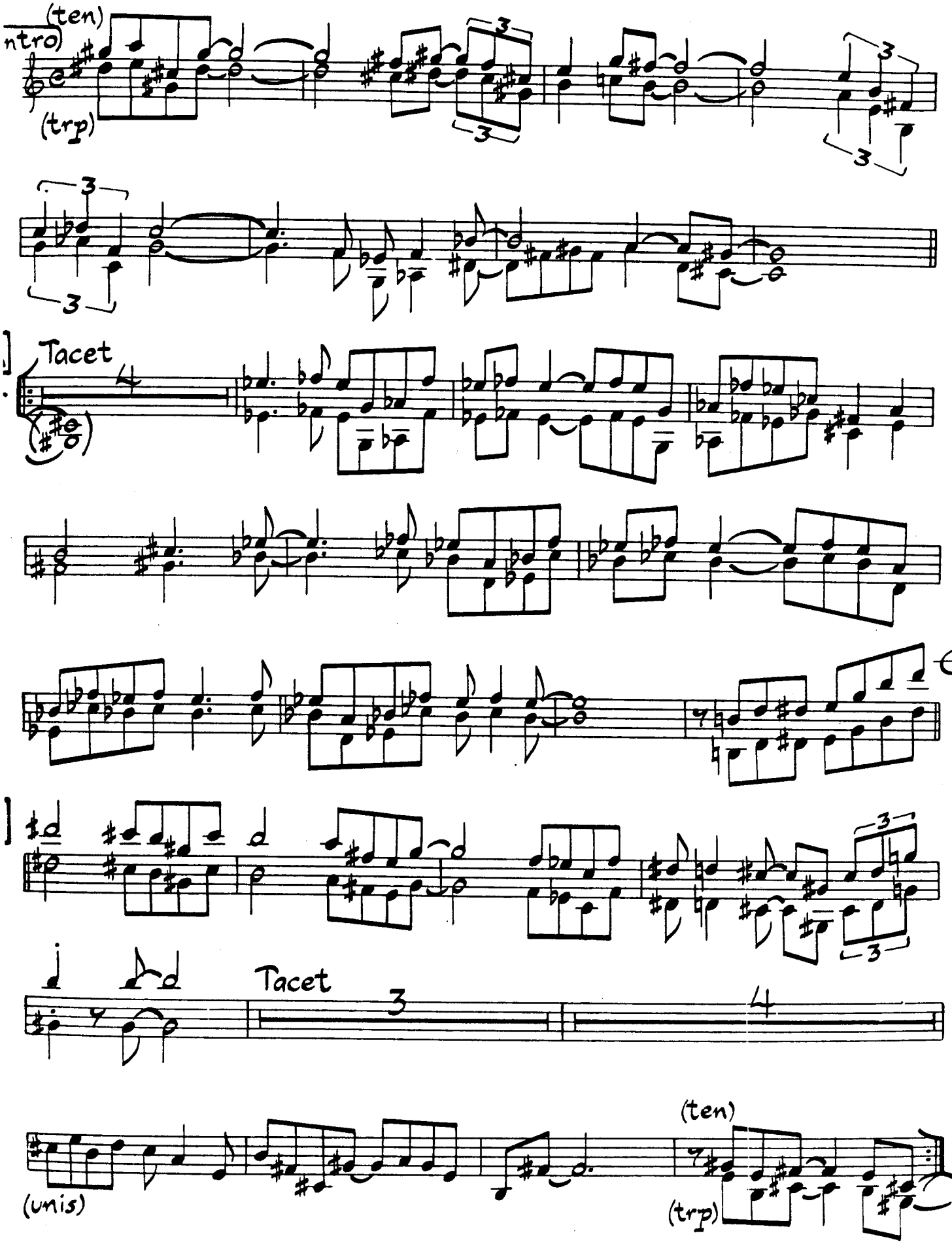
As played on Chick Corea's "Inner Space"

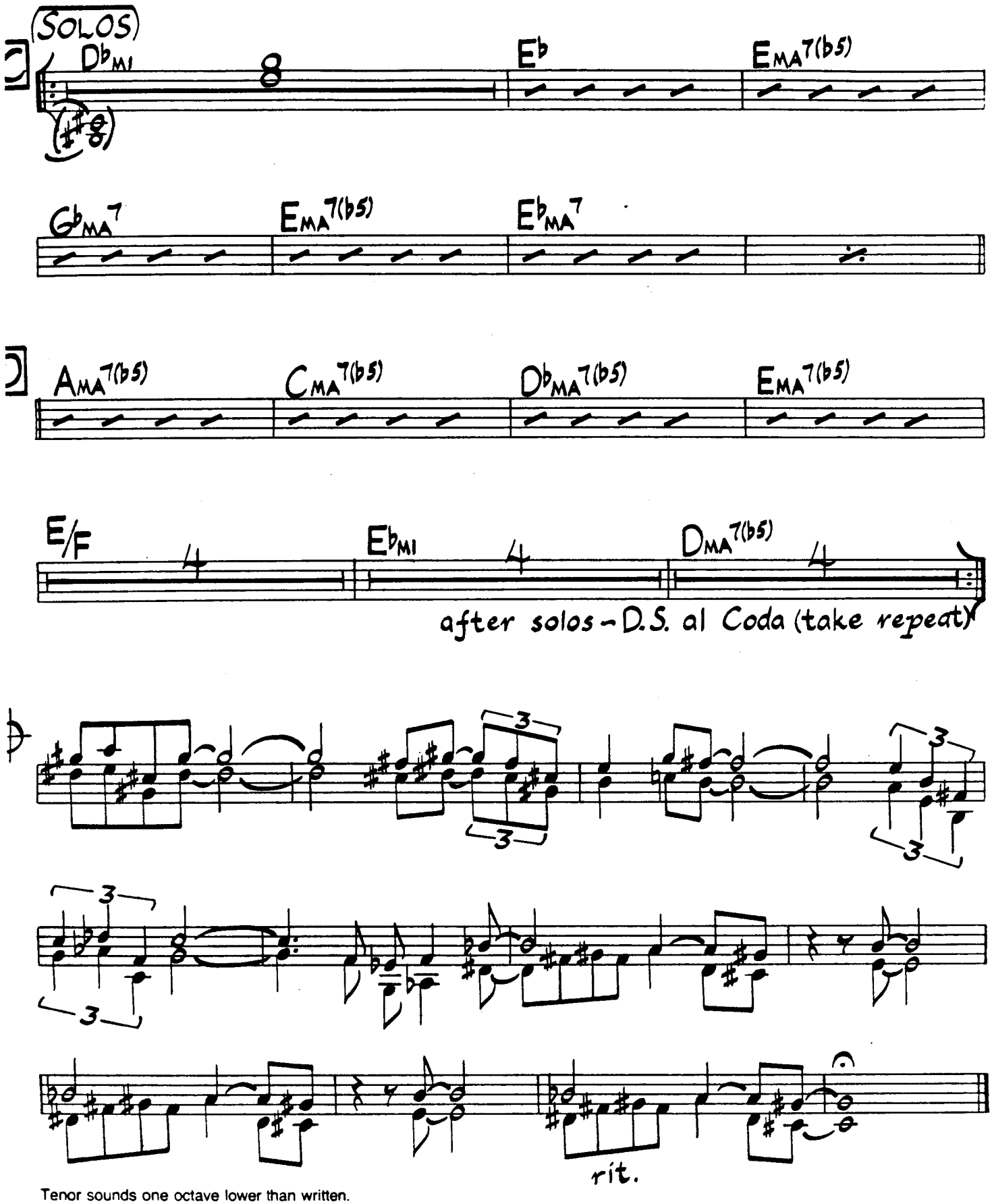
rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer.

ters C D and the Coda did not appear in the original score. They have been derived from the original score and the original recording by the editor with proval of the composer.

♩=226

Inner Space (Horn Parts)





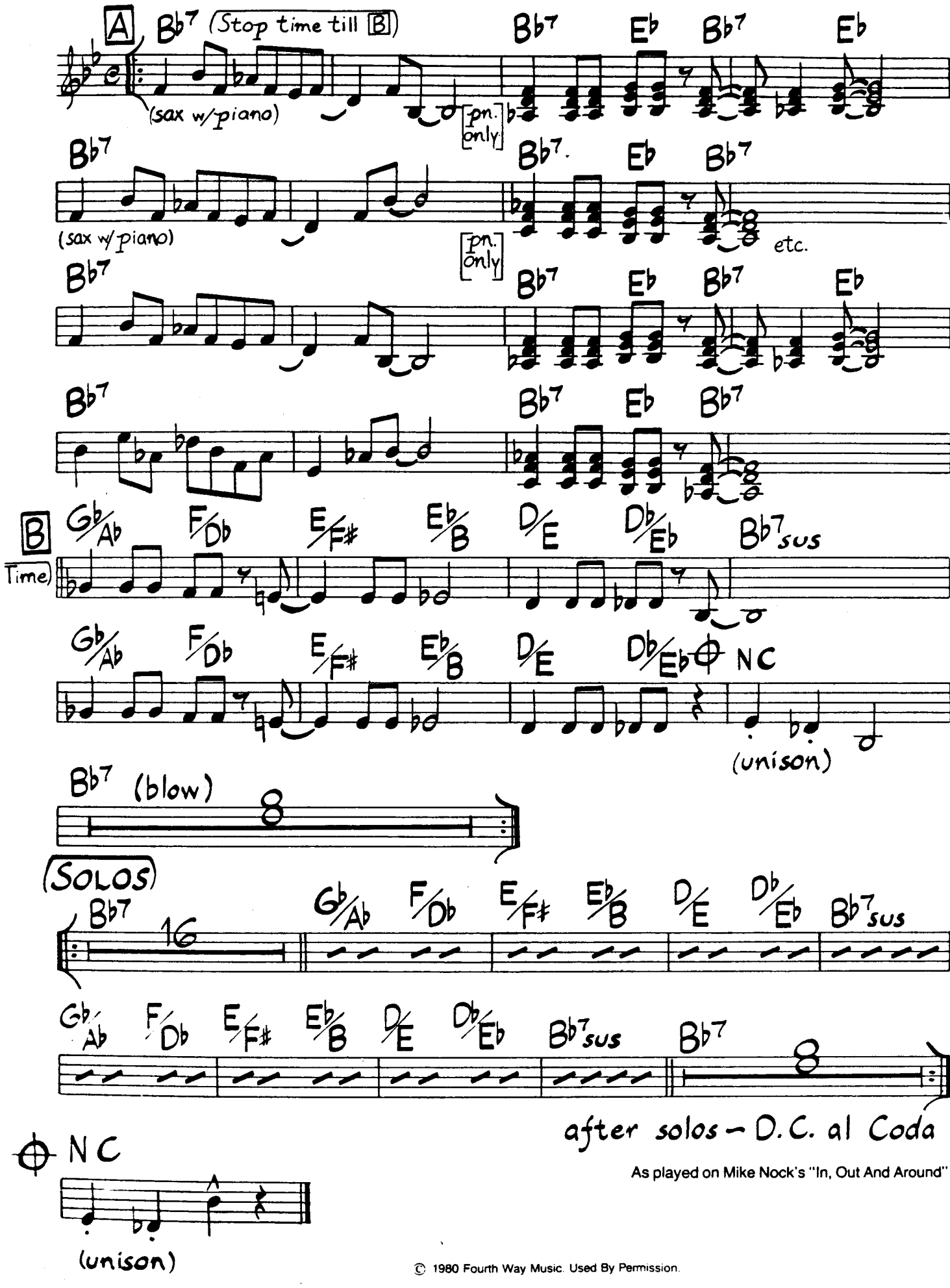
Tenor sounds one octave lower than written.

The original score contained no horn part. This part has been derived from the original score and the original recording by the editor with approval of the composer.

In, Out and Around

Fast Swing ♩=280

Mike Nock



As played on Mike Nock's "In, Out And Around"

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edium Latin

:139

In Search Of My Heart

McCoy Tyner

(3x's) A

ice

Solo piano
Add voice,
light

I look back in time, I gazed in-to space, In search of my heart; A smile on my face; I I'm

mp

G Gsus $E^{b}MA^{7}/B^{b}$ C/G

know there's a love to re - mem - ber. reach - ing your love so ten - der, re-

$C_{MI}{}^{11}/G$ $G_{MI}{}^{7}$ $D_{MI}{}^{7}$ F/G G(add 9)

1, 2 3

mem - ber.

F/G G(add 9) F/G G (add horns) $C_{MI}{}^{7}$ $B^{b}{}_{MI}{}^{7}$ $F_{MI}{}^{7}$

B

Voice

horns/ rhythm

mf

May - be life has rea - son,

$B^{b}6/C$ C^{6} $G_{MI}{}^{7}/C$ G/C C(add 9)

(strings)

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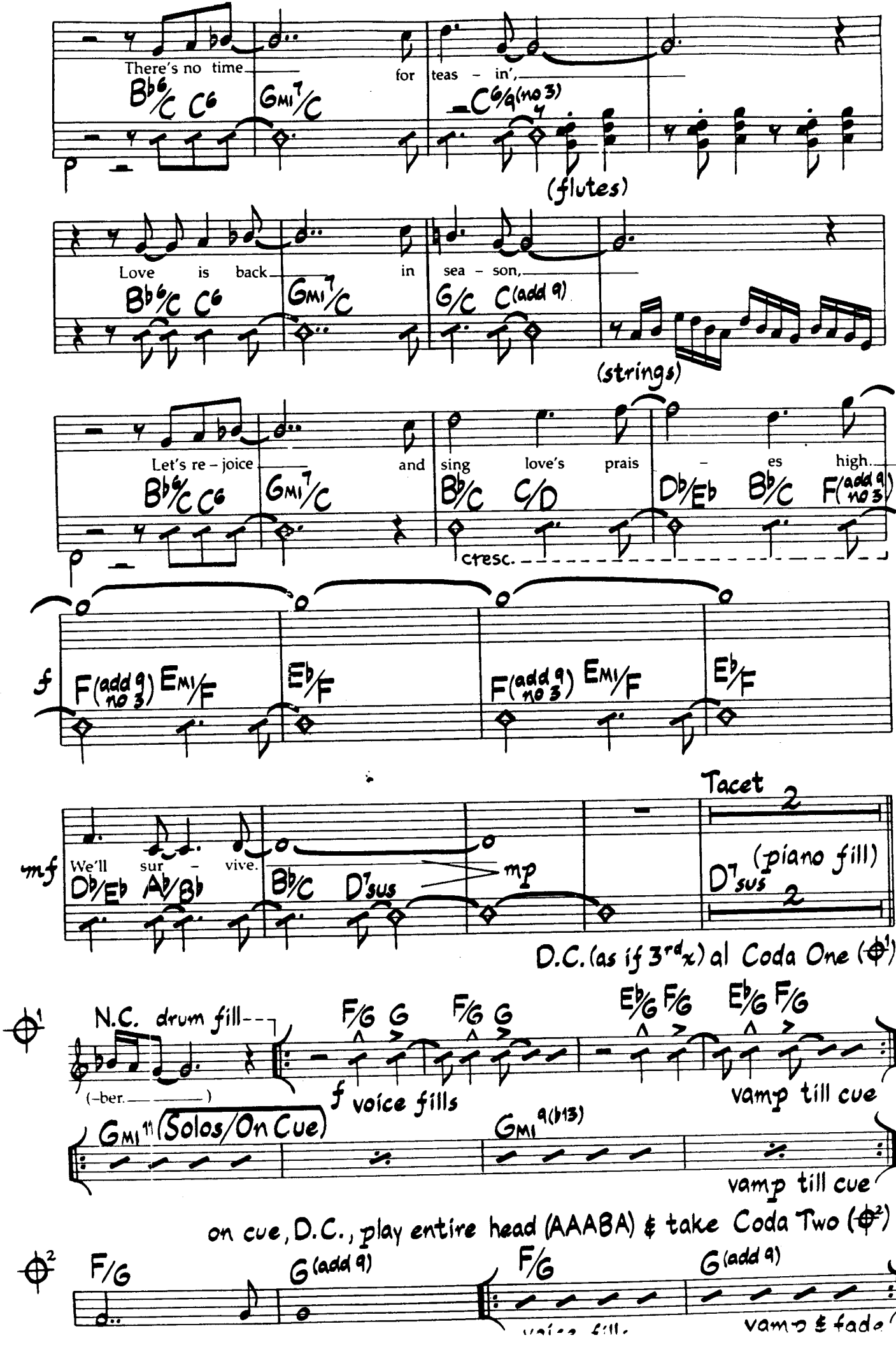
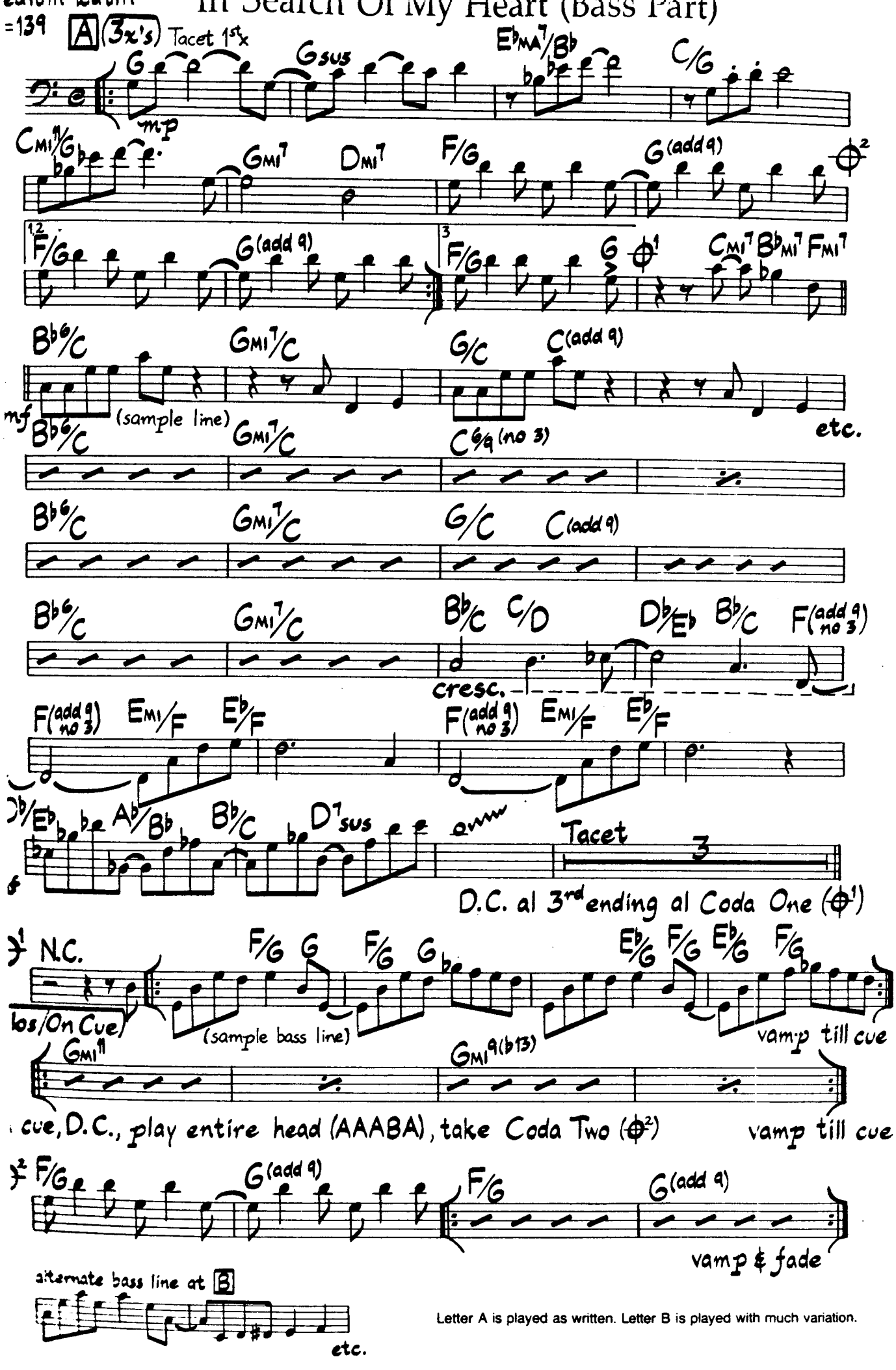
As played on McCoy Tyner's "Lookin' Out"


There's no time for teas - in',
(flutes)
Love is back in sea - son,
(strings)
Let's re - joice and sing love's prais - es high.
cresc.
f
mf
We'll sur - vive.
mp
Tacet
(piano fill)
D.C. (as if 3rd x) al Coda One
N.C. drum fill
(-ber.)
f voice fills
vamp till cue
(Solos/On Cue)
vamp till cue
on cue, D.C., play entire head (AAABA) & take Coda Two
vamp & fade

In Search Of My Heart (Bass Part)



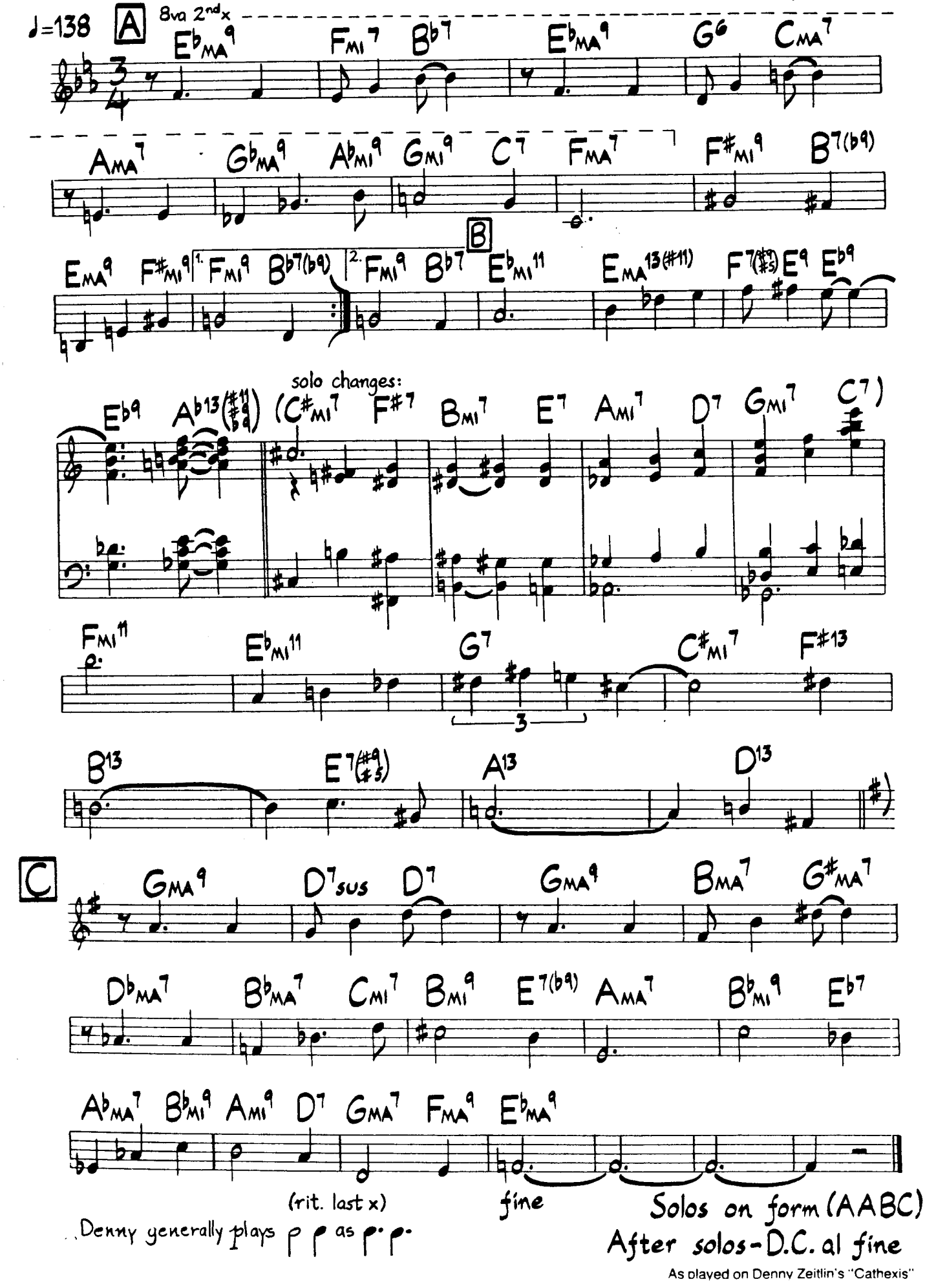
Letter A is played as written. Letter B is played with much variation.

I – Thou

Medium Jazz Waltz

Denny Zeitlin

♩=138



Denny generally plays ♪ ♪ as ♪· ♪·

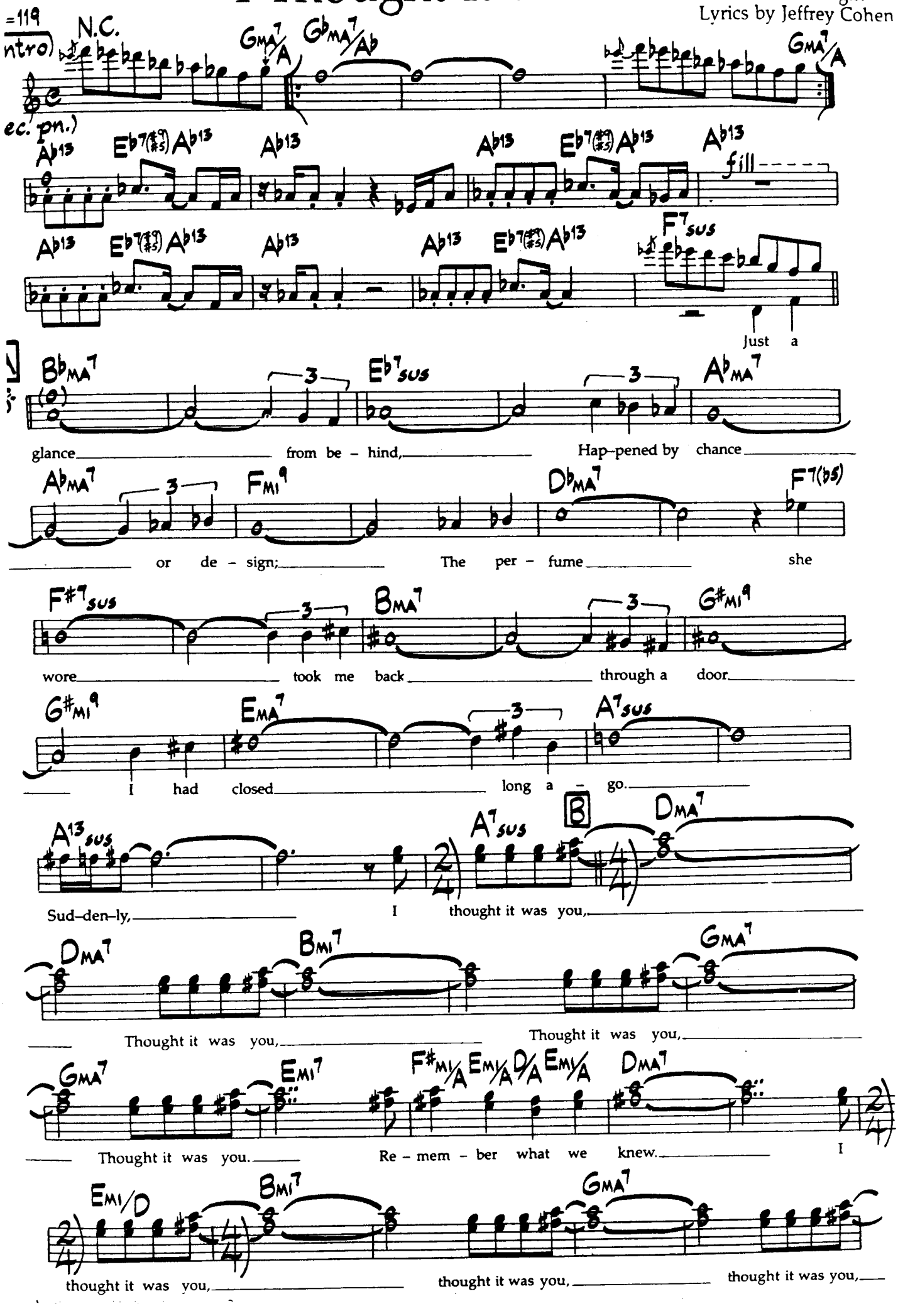
Solos on form (AABC)

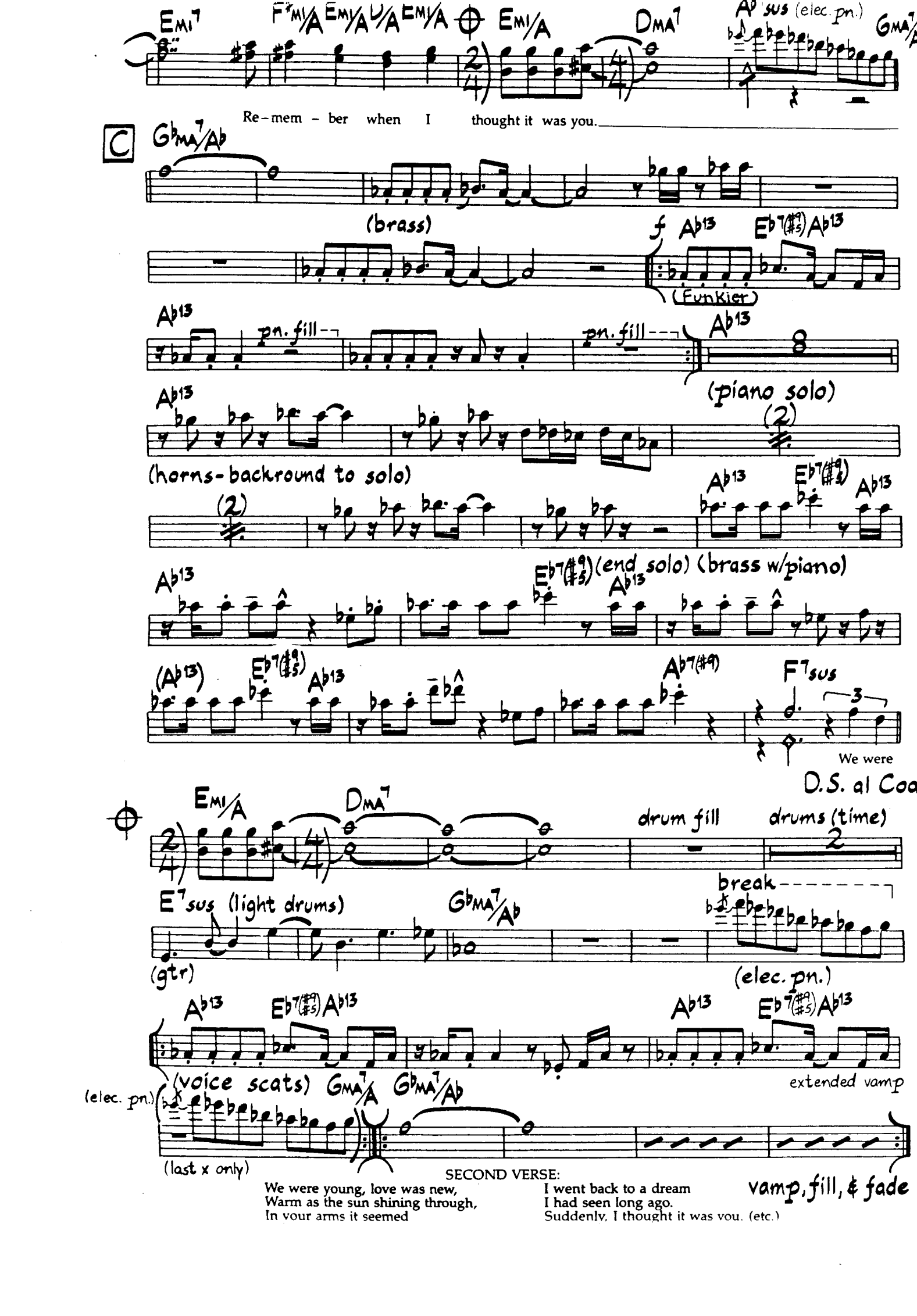
After solos - D.C. al fine

As played on Denny Zeitlin's "Cathexis"

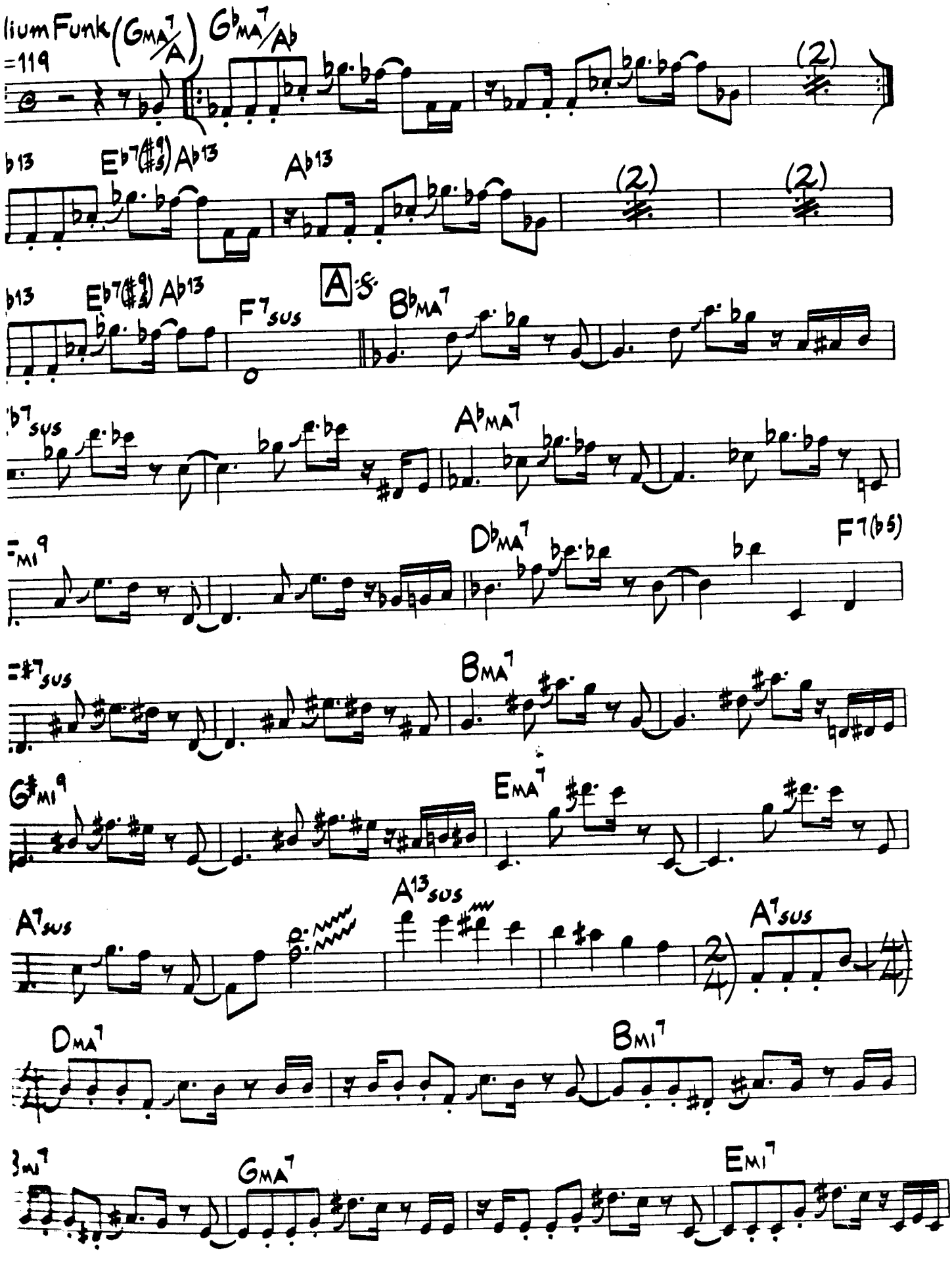
I Thought It Was You

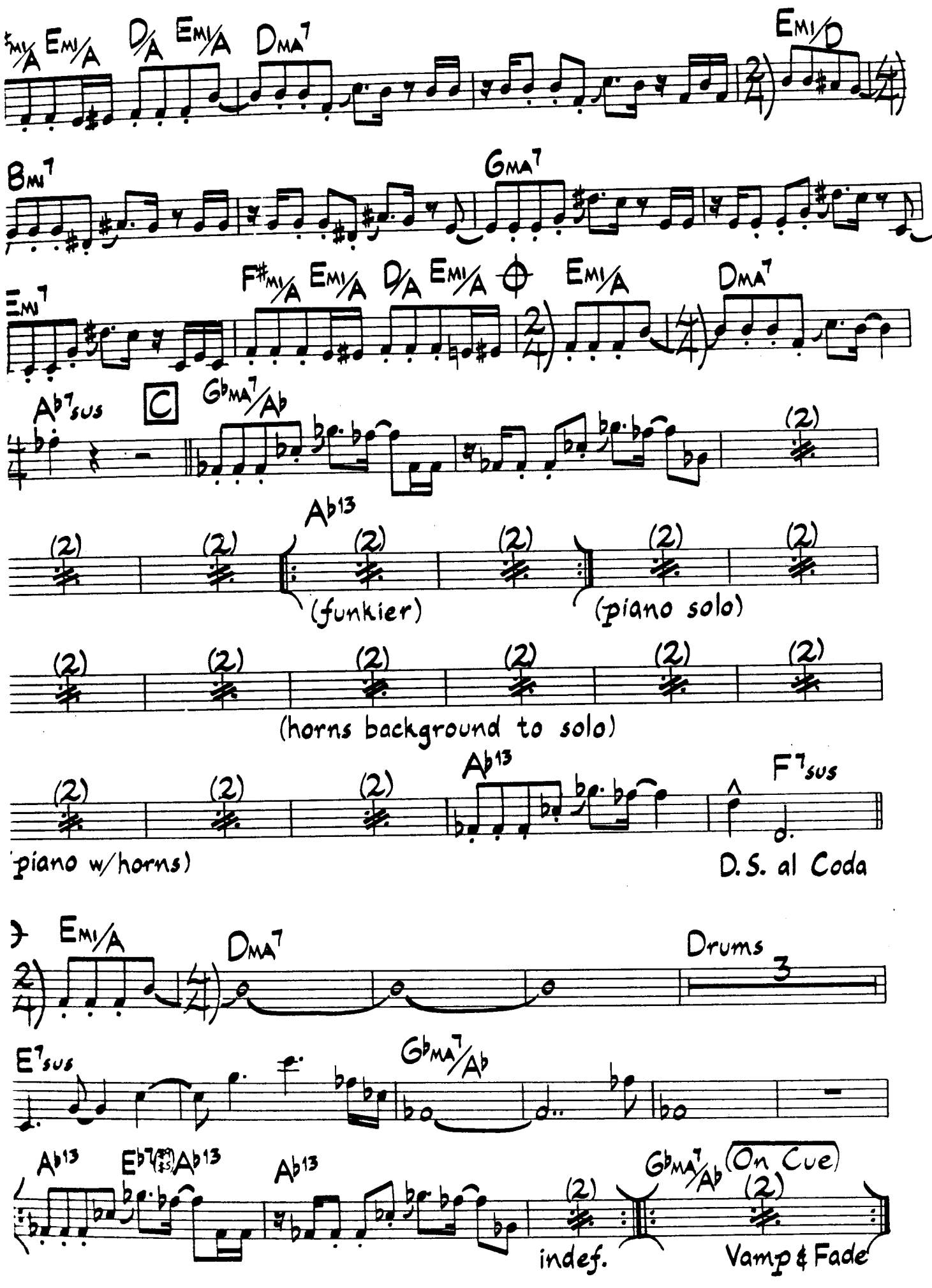
and Melvin Ragin
Lyrics by Jeffrey Cohen




Re-mem - ber when I thought it was you.
(brass)
(Funkier)
pn. fill
(piano solo)
(horns-backround to solo)
(end solo) (brass w/piano)
We were
D.S. al Coda
drum fill
drums (time)
break
(light drums)
(gtr)
(elec. pn.)
(voice scats)
extended vamp
(last x only)
SECOND VERSE:
We were young, love was new,
Warm as the sun shining through,
In your arms it seemed
I went back to a dream
I had seen long ago.
Suddenly, I thought it was you. (etc.)
vamp, fill, & fade

I Thought It Was You (Bass Part)



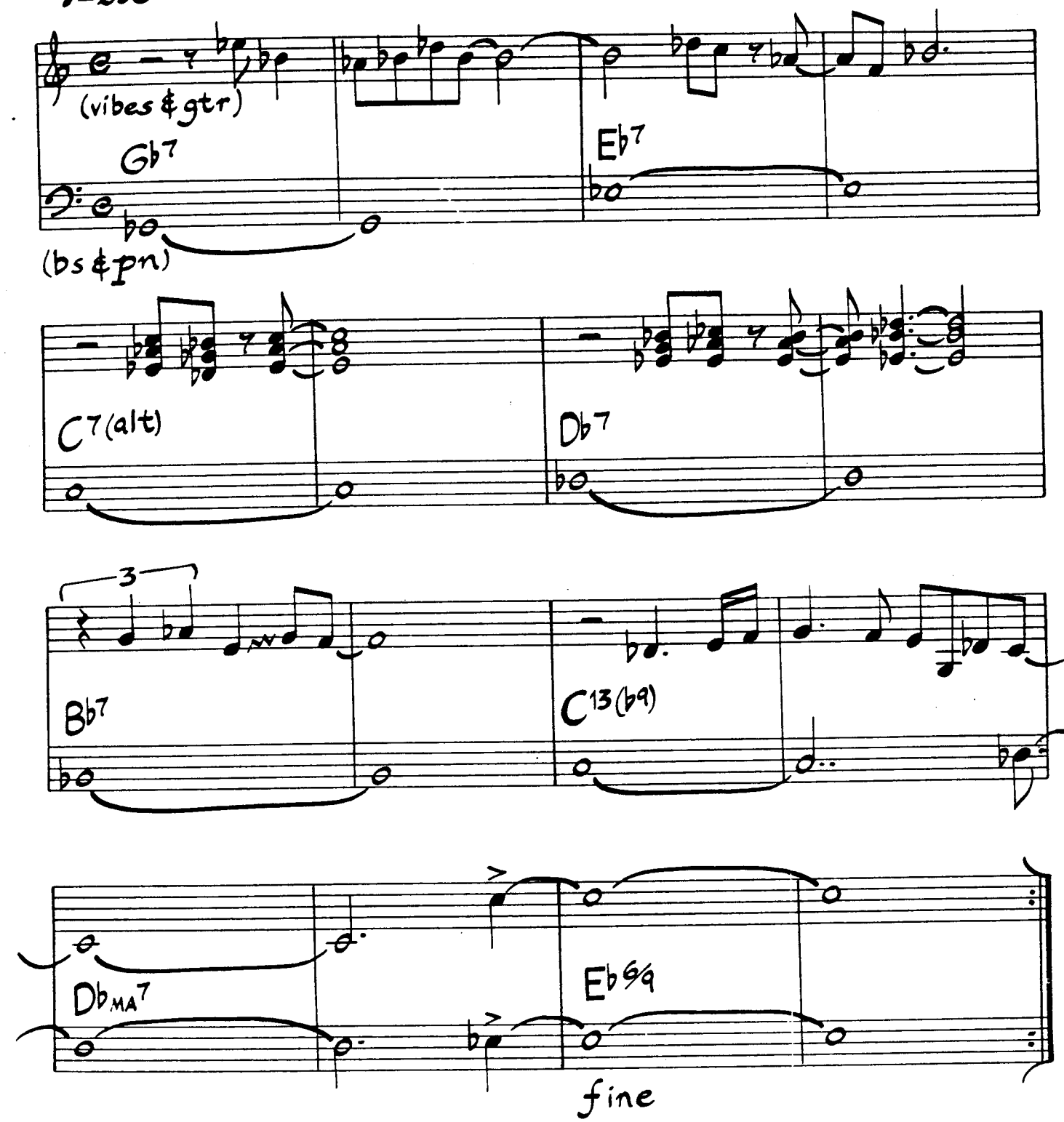

F#mi/A Emi/A D/A Emi/A DMA7
Emi/D
Bmi7
GMA7
Emi7
F#mi/A Emi/A D/A Emi/A
Emi/A
DMA7
Ab7sus
C
GbMA7/Ab
Ab13
(funkier)
(piano solo)
(horns background to solo)
(piano w/horns)
Ab13
F7sus
D.S. al Coda
Emi/A
DMA7
Drums
E7sus
GbMA7/Ab
Ab13
Eb7(#5)Ab13
Ab13
GbMA7/Ab
(On Cue)
indef.
Vamp & Fade

Jack DeJohnette

I Wanna Stand Over There

Fast Swing
♩=256

Bobby Hutcherson



(no chords on head except last four bars)

As played on Bobby Hutcherson's "Un Poco Loco"

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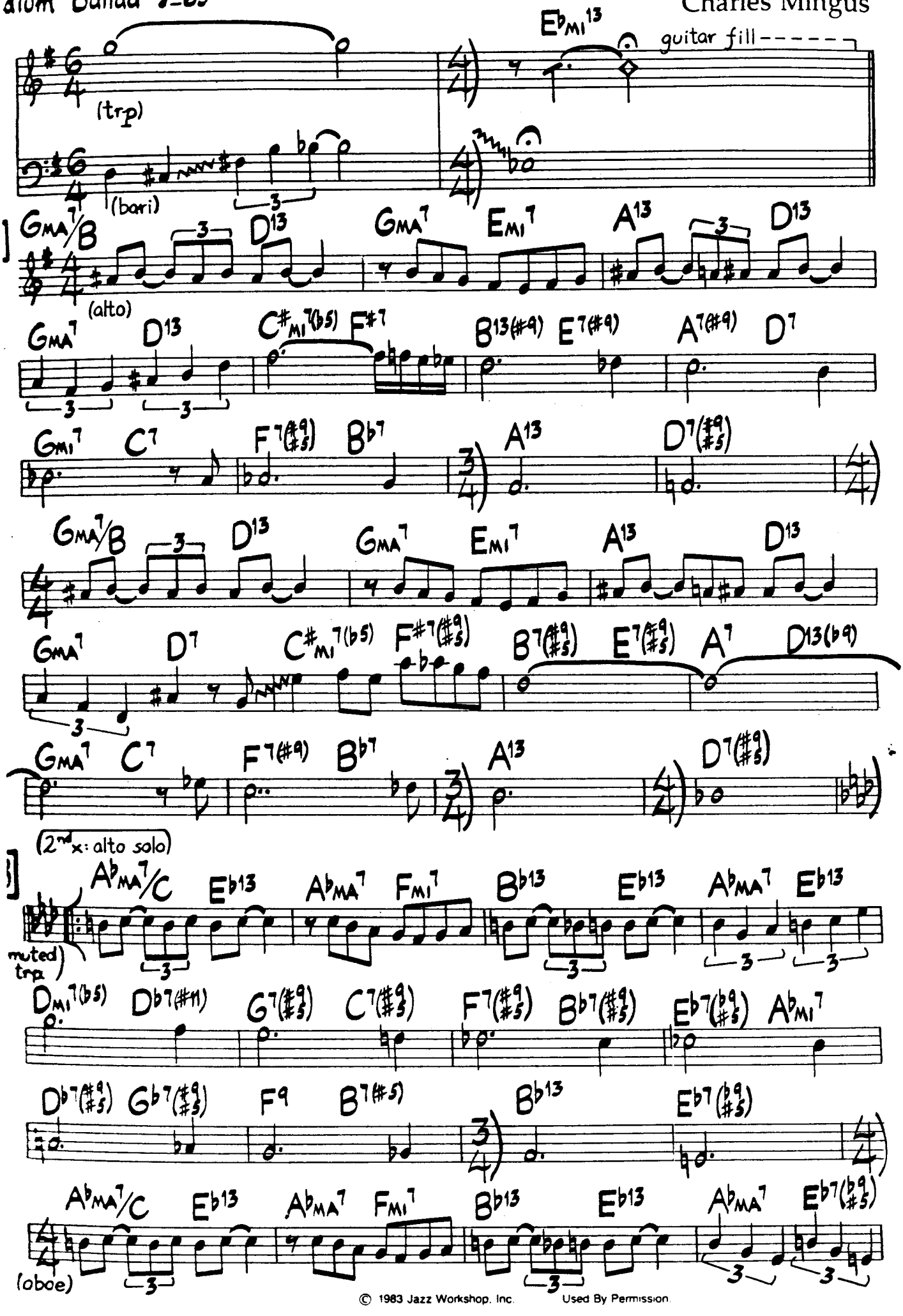
I'X LOVE

dium Ballad ♩=63

Charles Mingus



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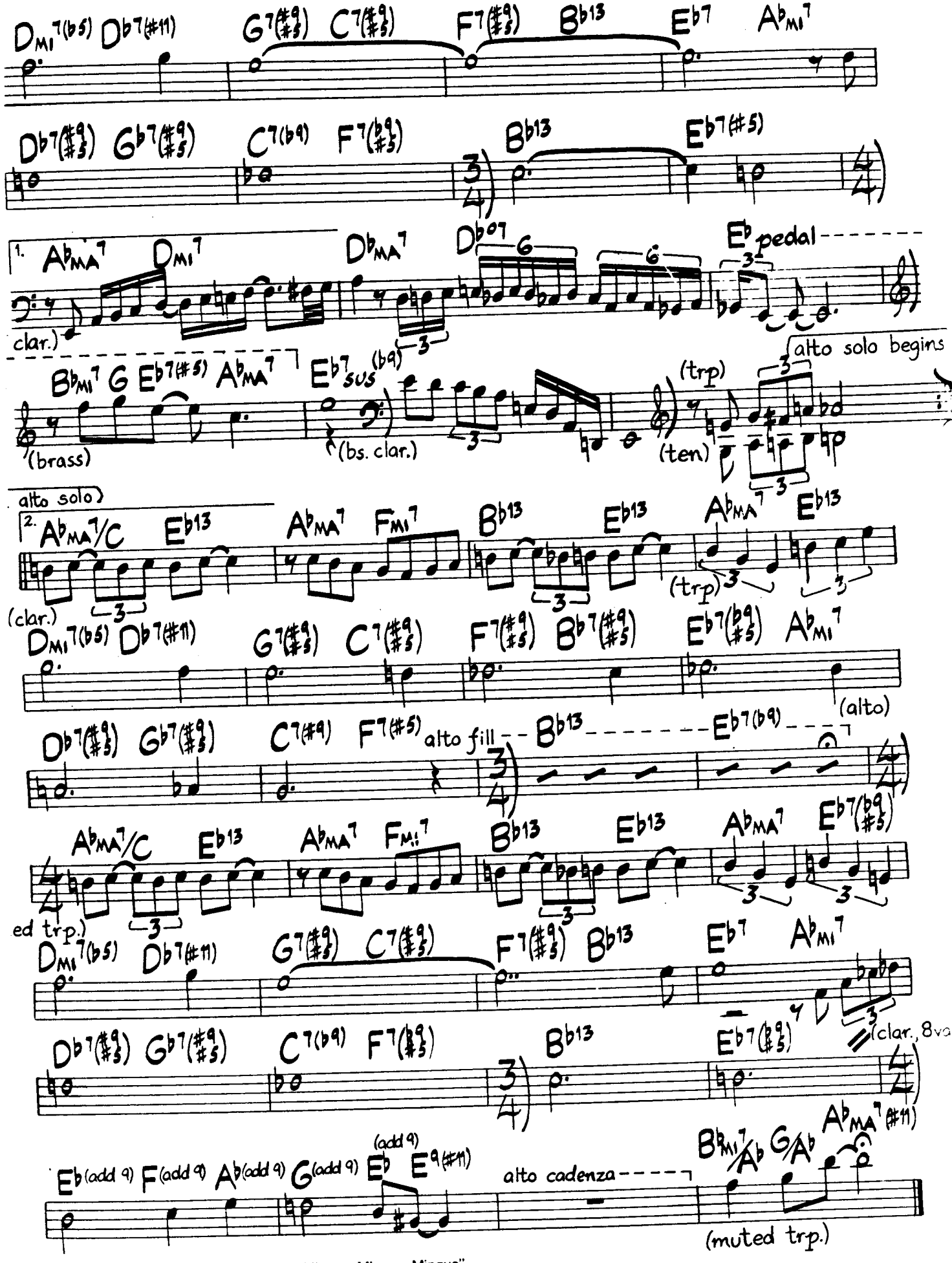


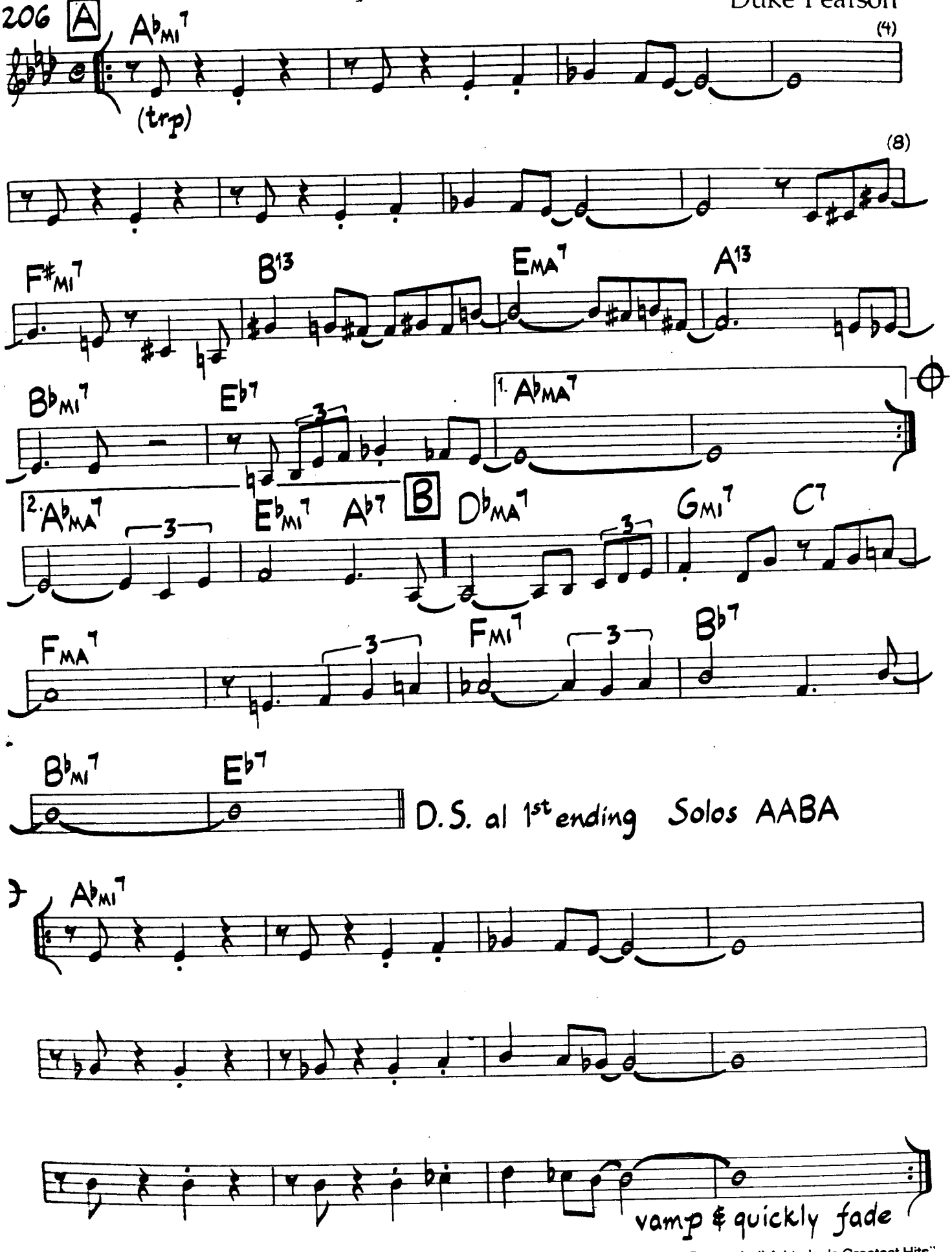
As played on Charles Mingus' "Mingus, Mingus, Mingus, Mingus"

dium Swing

206 A

Jeannine

Duke Pearson



As played on "Cannonball Adderley's Greatest Hits"

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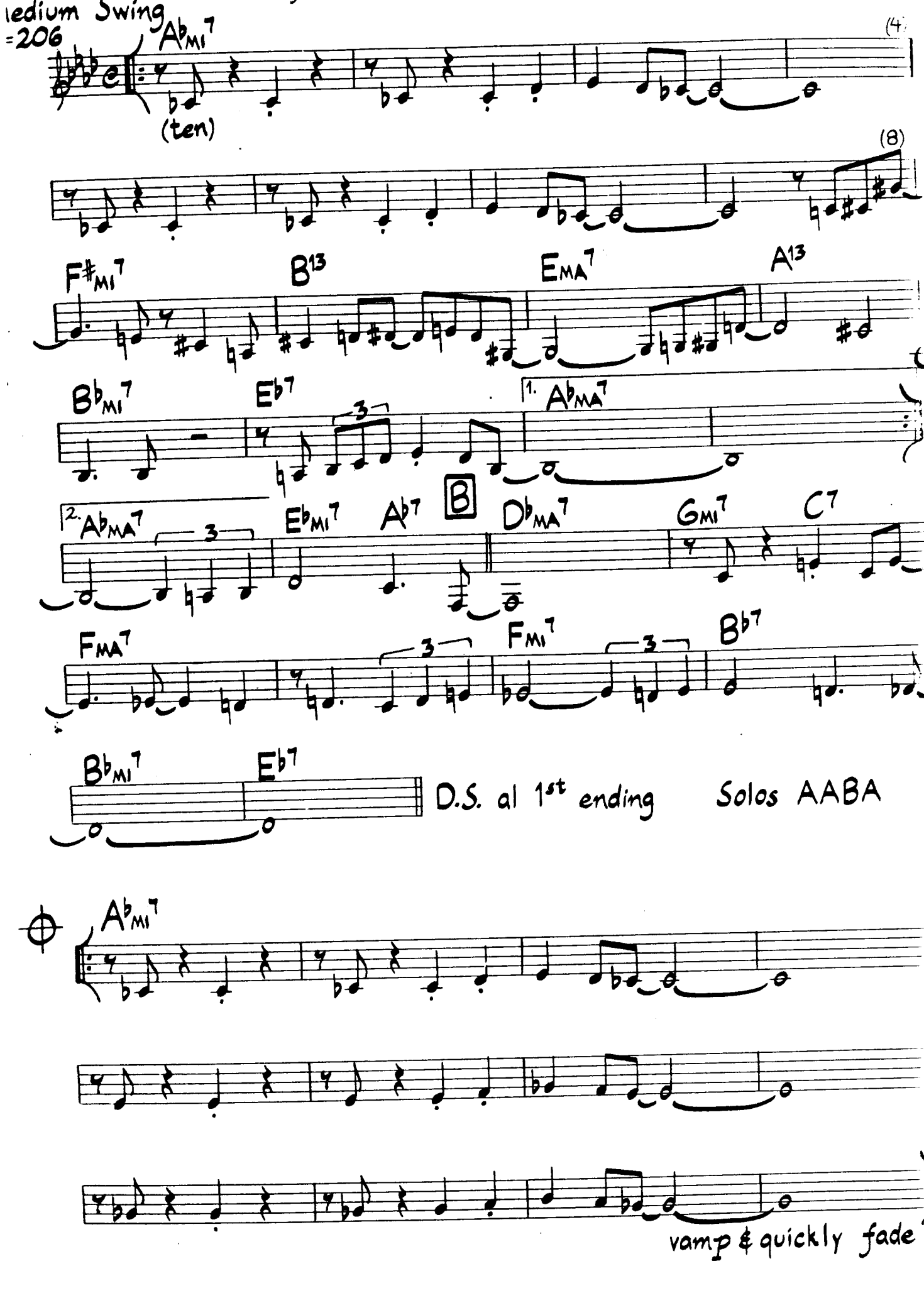
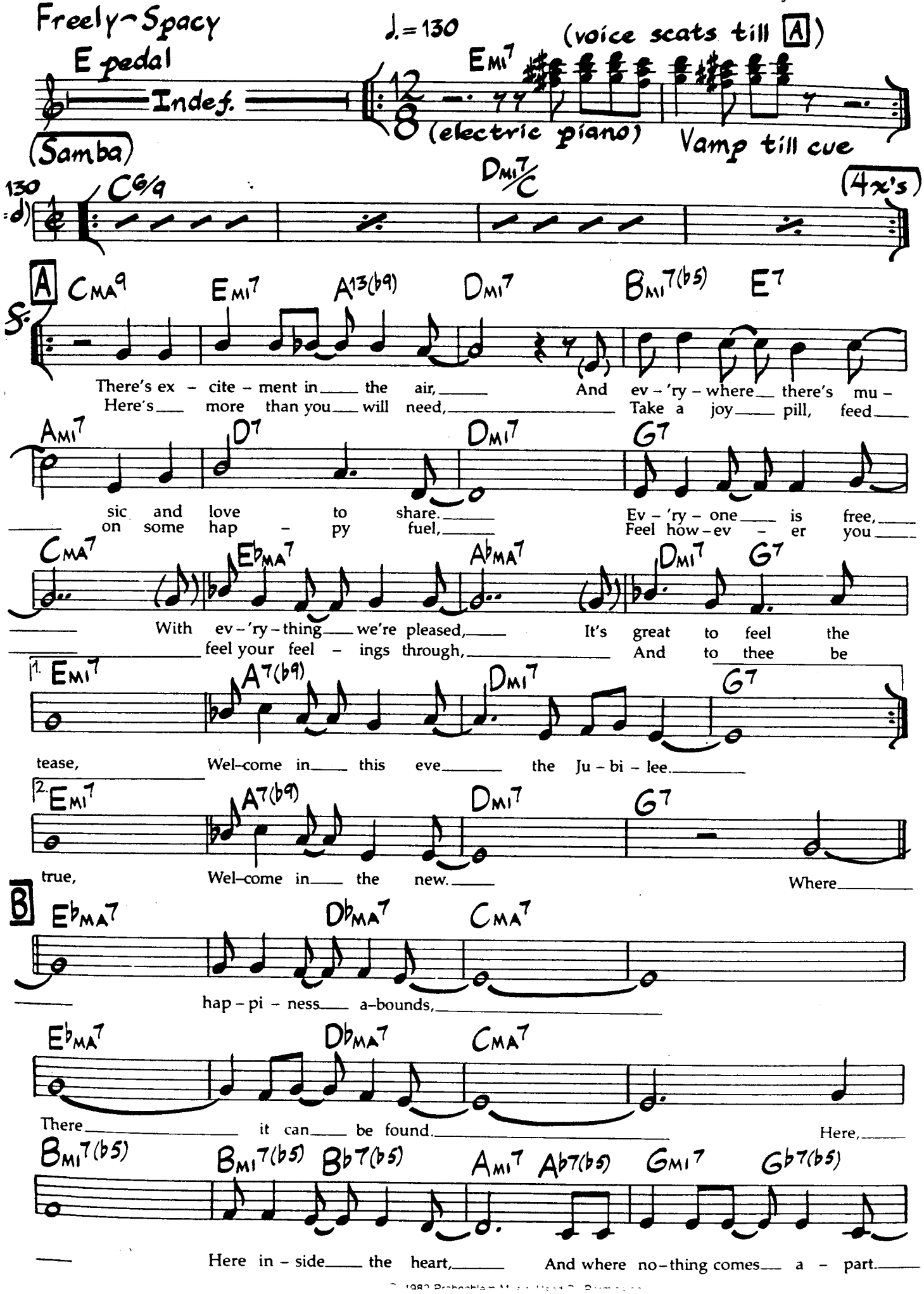
Jeannine (Harmony Part)



Jubilee

Bobby McFerrin



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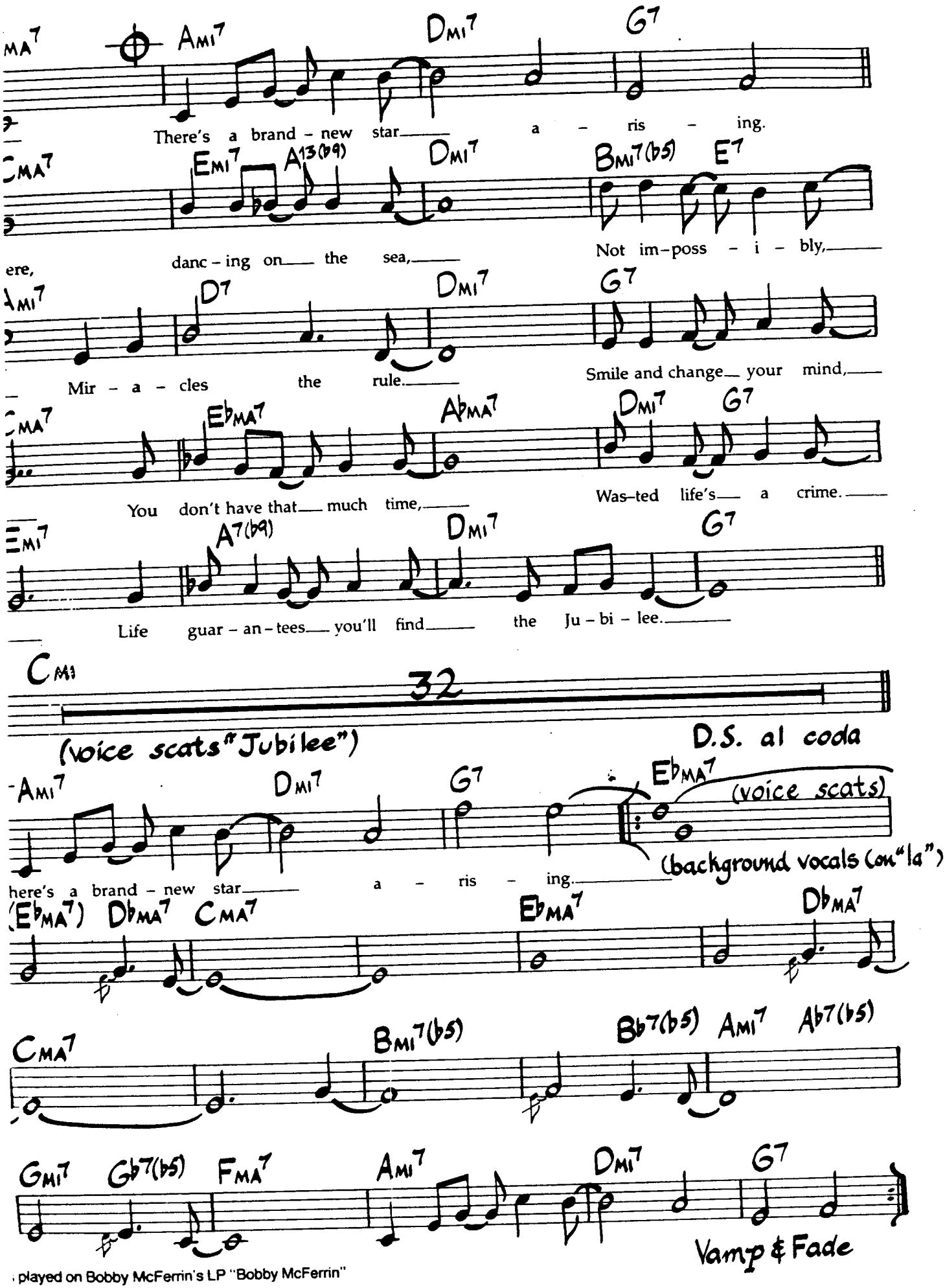


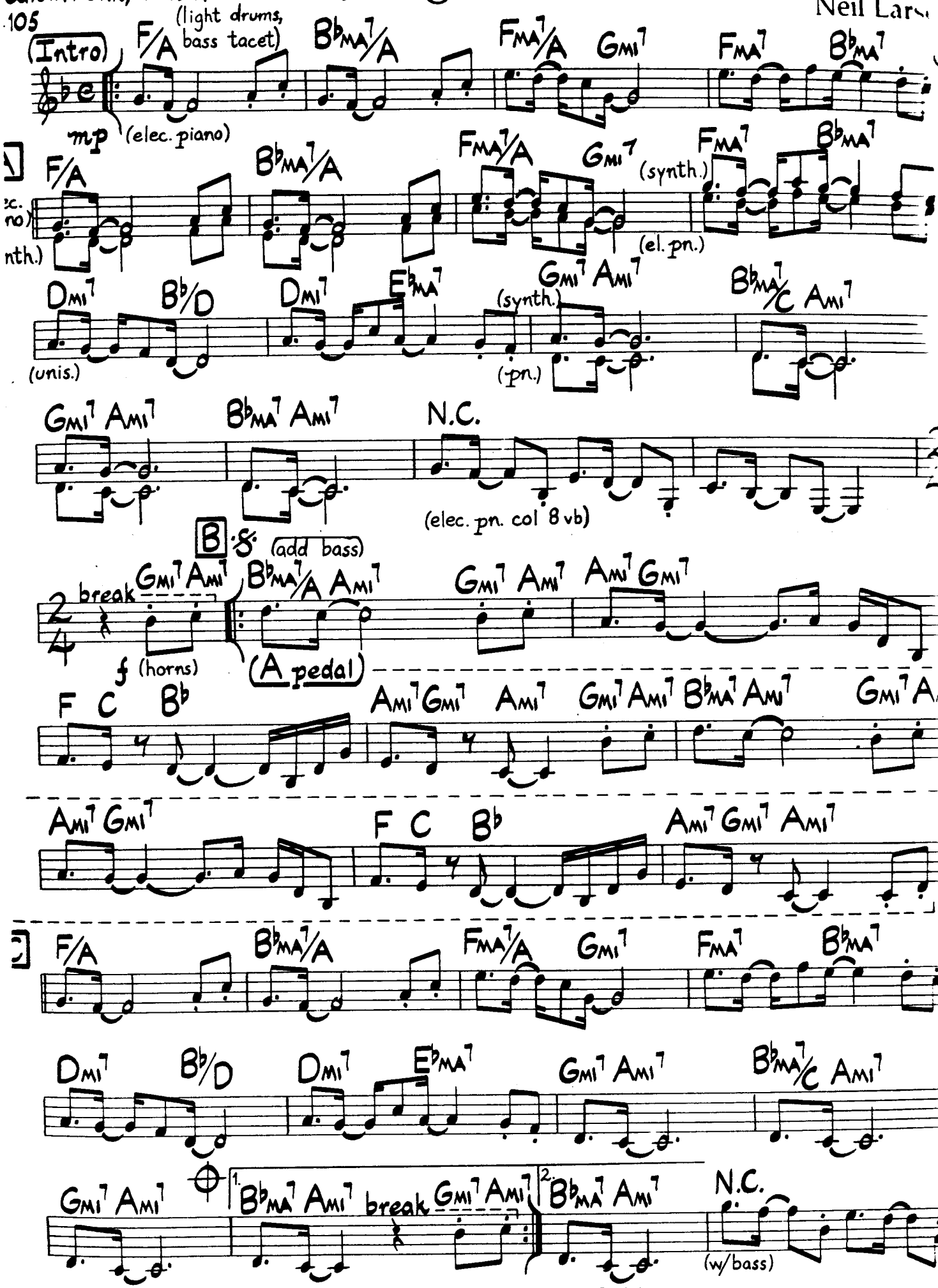
played on Bobby McFerrin's LP "Bobby McFerrin"

edium Funk/Latin

105

Jungle Fever

Neil Lars



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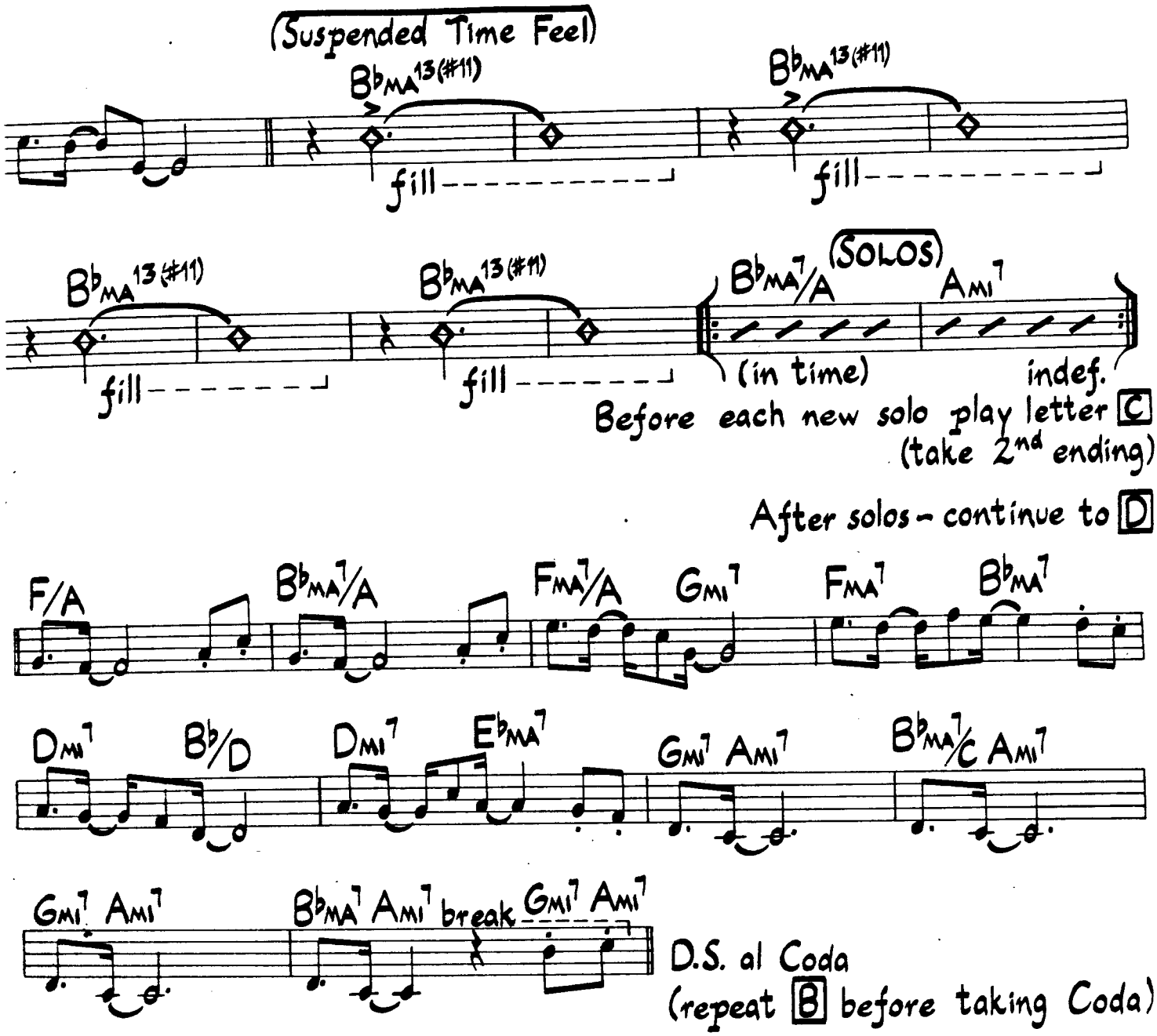
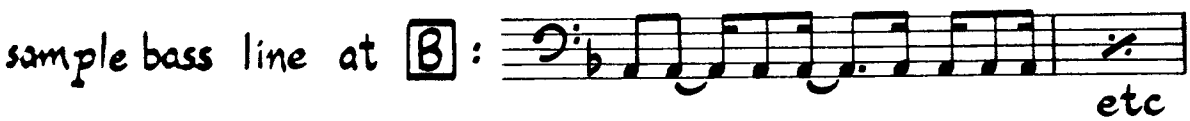


Fills before the solo section are played by the upcoming soloist.

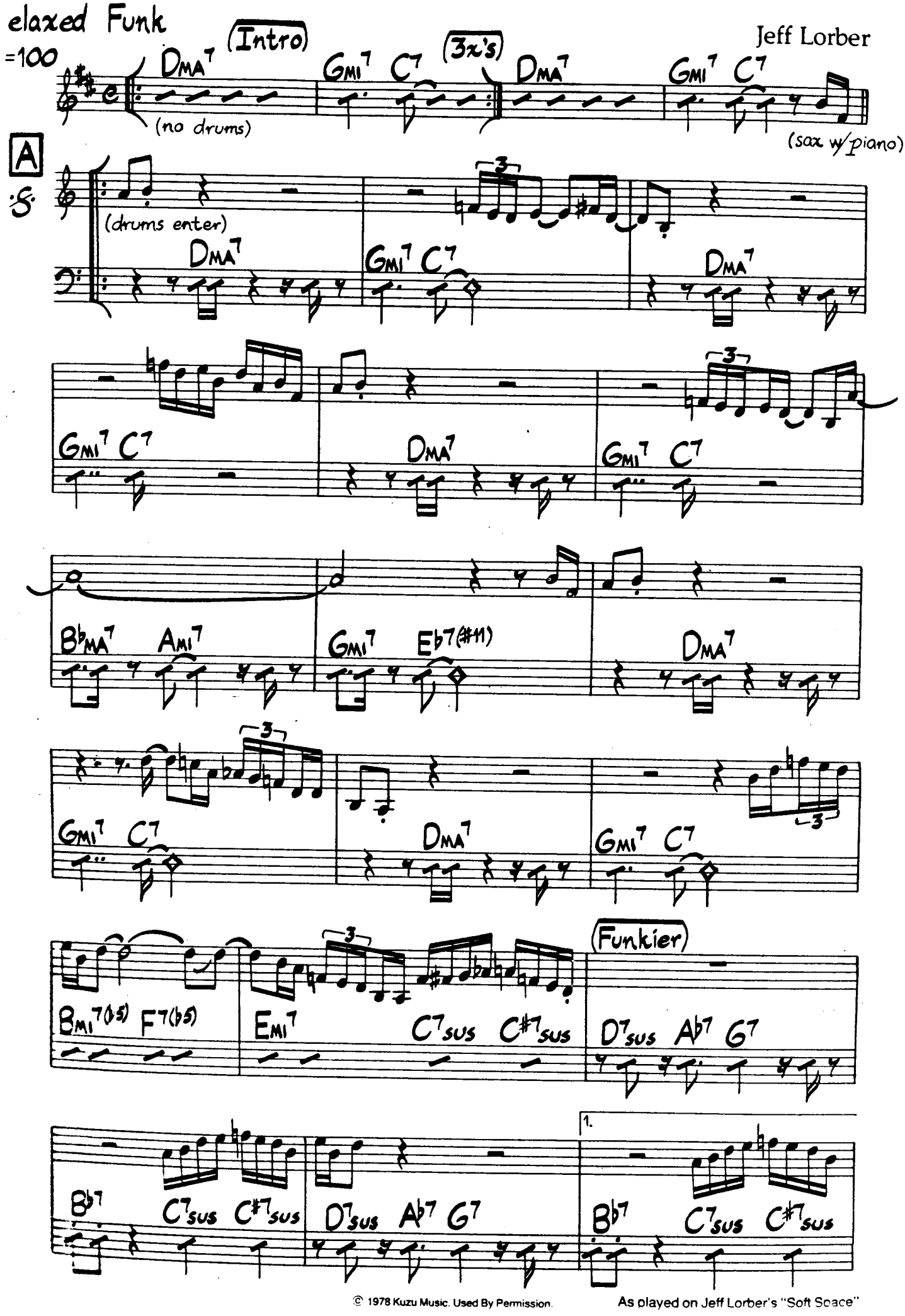
As played on Neil Larsen's "Jungle Fever"



elaxed Funk

=100

Jeff Lorber



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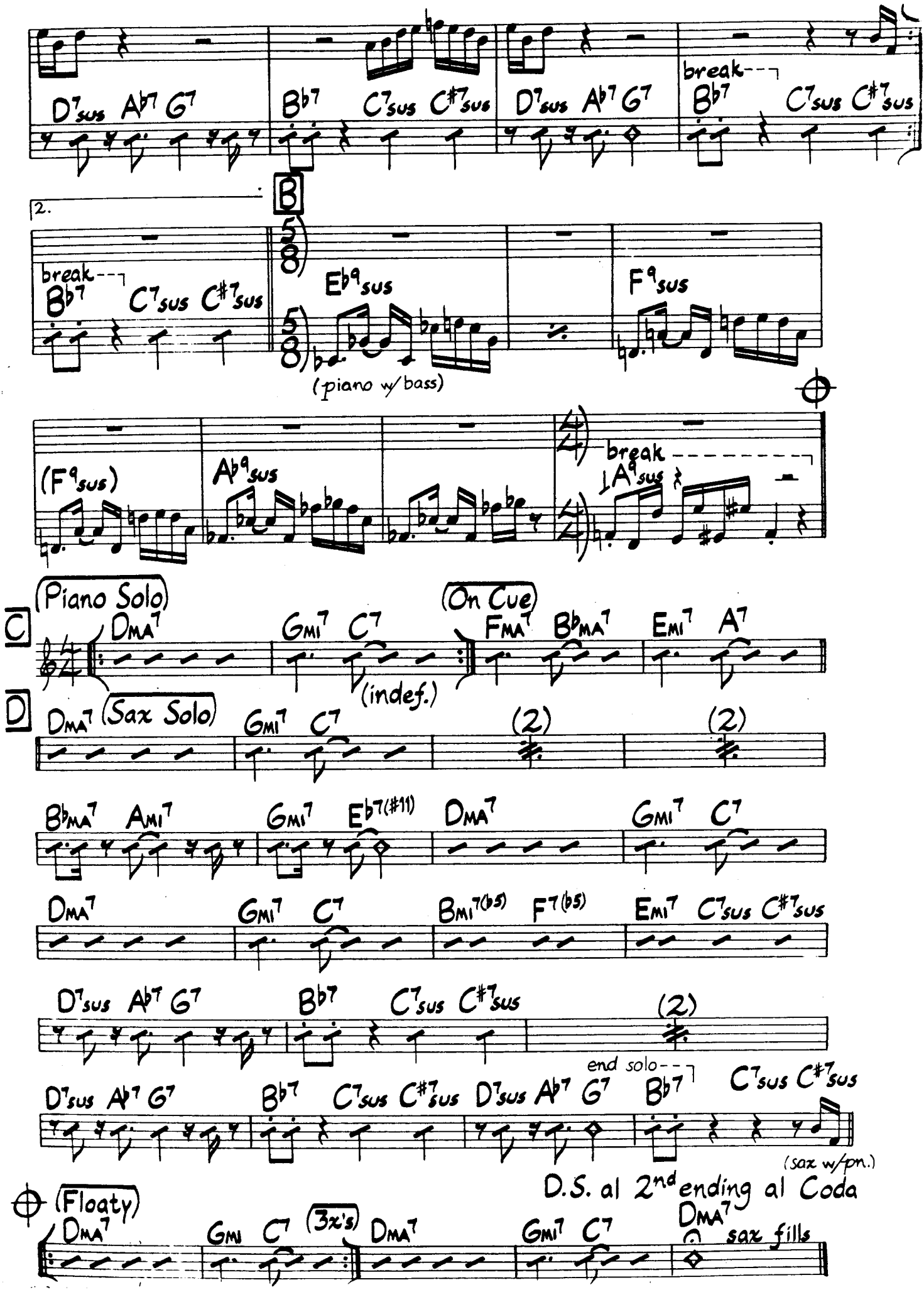
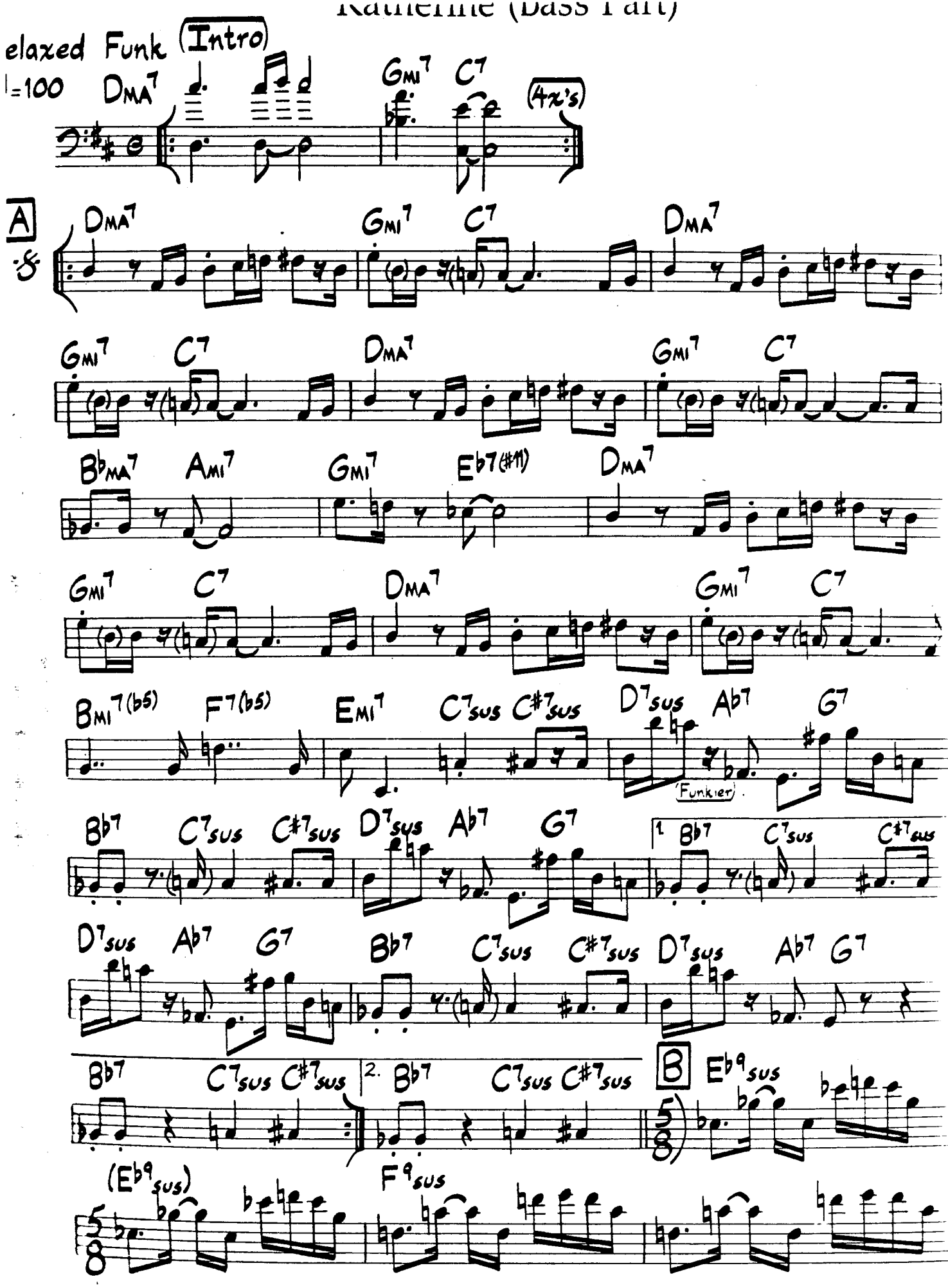
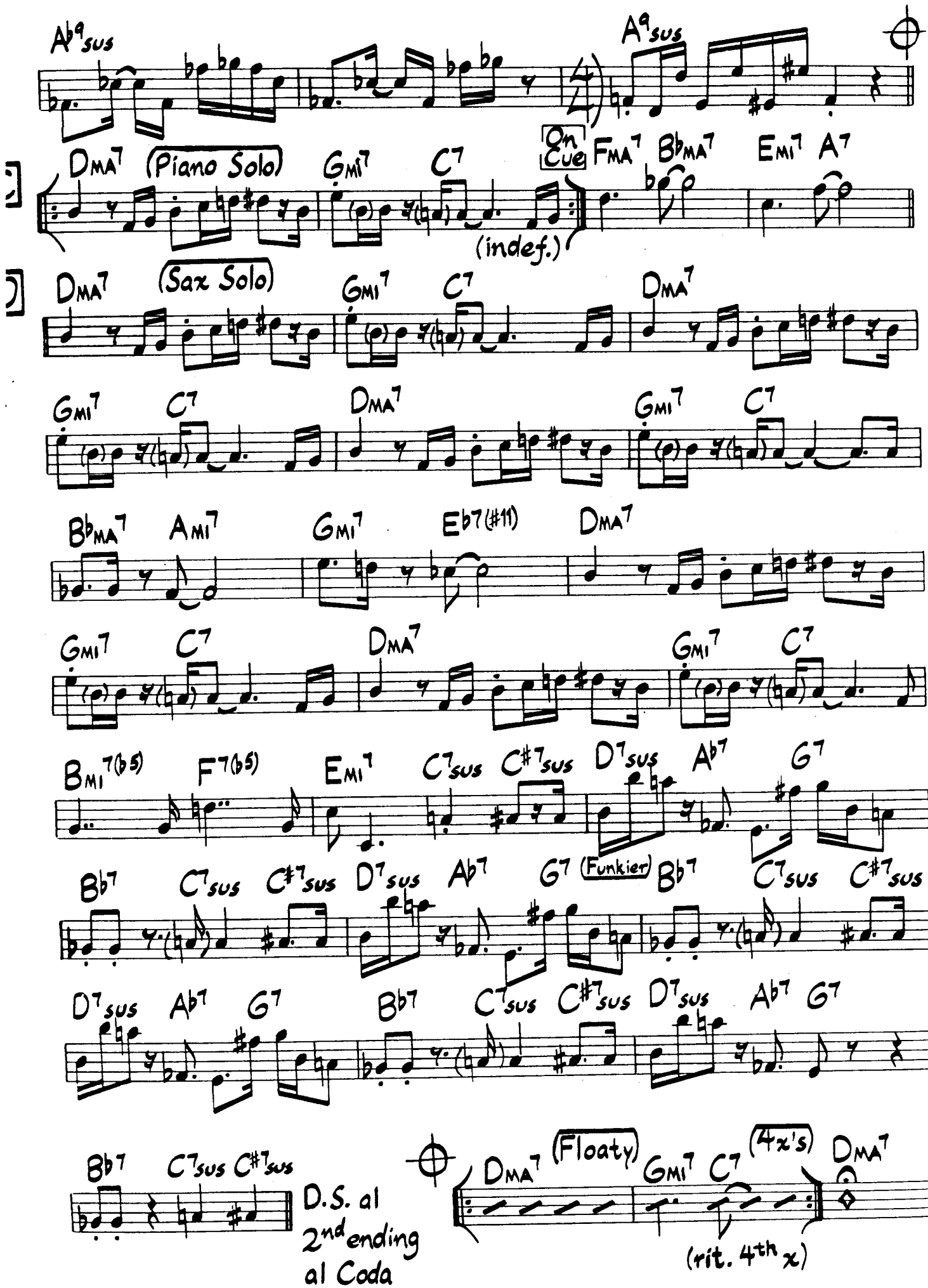
As played on Jeff Lorber's "Soft Space"


D7sus Ab7 G7
Bb7 C7sus C#7sus
D7sus Ab7 G7
break
Bb7 C7sus C#7sus
2.
B
break
Bb7 C7sus C#7sus
Eb9sus
F9sus
(piano w/bass)
(F9sus)
Ab9sus
break
A9sus
Piano Solo
C
DMA7
GMI7 C7
On Cue
FMA7 BbMA7 EMI7 A7
(indef.)
D
DMA7 Sax Solo
GMI7 C7
(2)
(2)
BbMA7 AMI7
GMI7 Eb7(#11)
DMA7
GMI7 C7
DMA7
GMI7 C7
BMI7(b5) F7(b5)
EMI7 C7sus C#7sus
D7sus Ab7 G7
Bb7
C7sus C#7sus
(2)
end solo
D7sus Ab7 G7
Bb7
C7sus C#7sus
D7sus Ab7 G7
Bb7
C7sus C#7sus
(sax w/pn.)
D.S. al 2nd ending al Coda
Floaty
DMA7
GMI C7
3x's
DMA7
GMI7 C7
DMA7
sax fills

Katherine (Bass Part)




Ab9sus
A9sus
DMA7 (Piano Solo) GMI7 C7
On Cue
FMA7 BbMA7 EMI7 A7
(indef.)
DMA7 (Sax Solo) GMI7 C7 DMA7
GMI7 C7 DMA7 GMI7 C7
BbMA7 AMI7 GMI7 Eb7(#11) DMA7
GMI7 C7 DMA7 GMI7 C7
BMI7(b5) F7(b5) EMI7 C7sus C#7sus D7sus Ab7 G7
Bb7 C7sus C#7sus D7sus Ab7 G7 (Funkier) Bb7 C7sus C#7sus
D7sus Ab7 G7 Bb7 C7sus C#7sus D7sus Ab7 G7
Bb7 C7sus C#7sus
D.S. al 2nd ending al Coda
DMA7 (Floaty) GMI7 C7 (4x's)
(rit. 4th x)
DMA7

Las Palmas Freeway

Eugenio Toussaint

)ouble-Time Samba

♩=152

(el. pn. only)

G7

(add bass)

A

C6/9 G13/C

add drums (sop. & synth.)

C6/9 G13/C C6/9

AbMA7/Bb

FMA7/G EMI7/G FMA7/G

ynth.)
sop.)

C6/9 G7/C

tr

synth.)
(sop.)

1. 2. C bass (dr.)

break

B

synth.
+
sop.)

N.C.

(bass)

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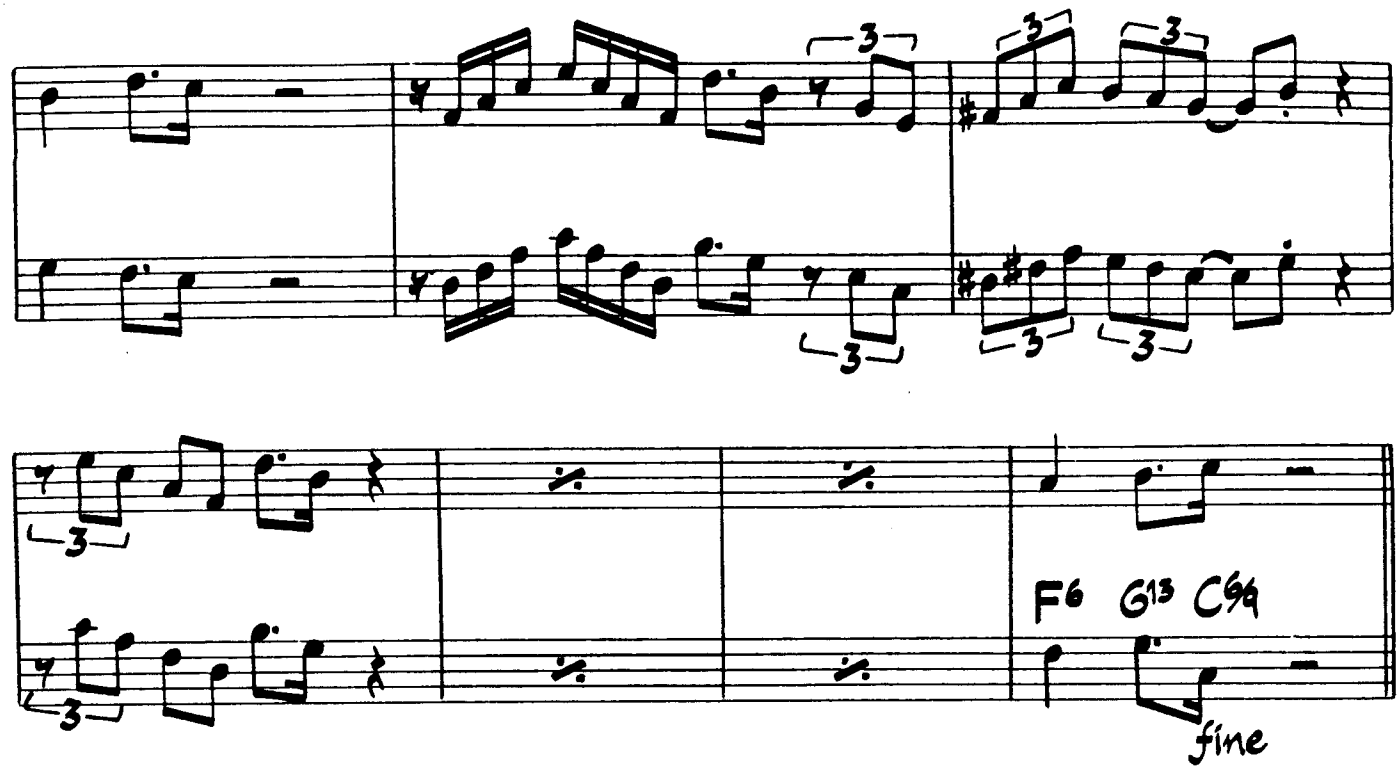


As played on SACBE's LP "SACBE"

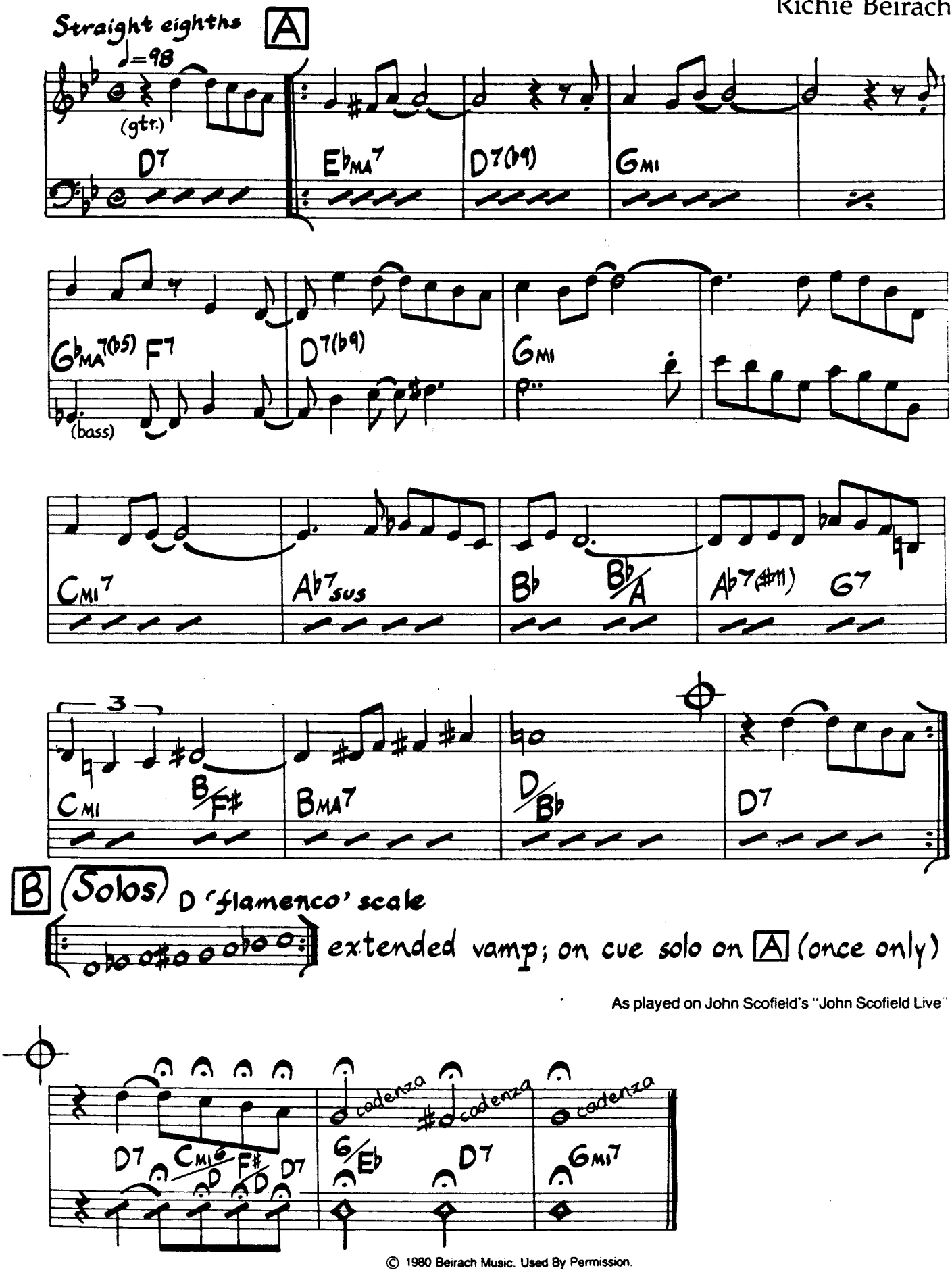
Drums fill spaces at B.

Solo on form (AAB);
B is played as written each time
after solos - D.S. al fine

Richie Beirach

Leaving

Richie Beirach



As played on John Scofield's "John Scofield Live"

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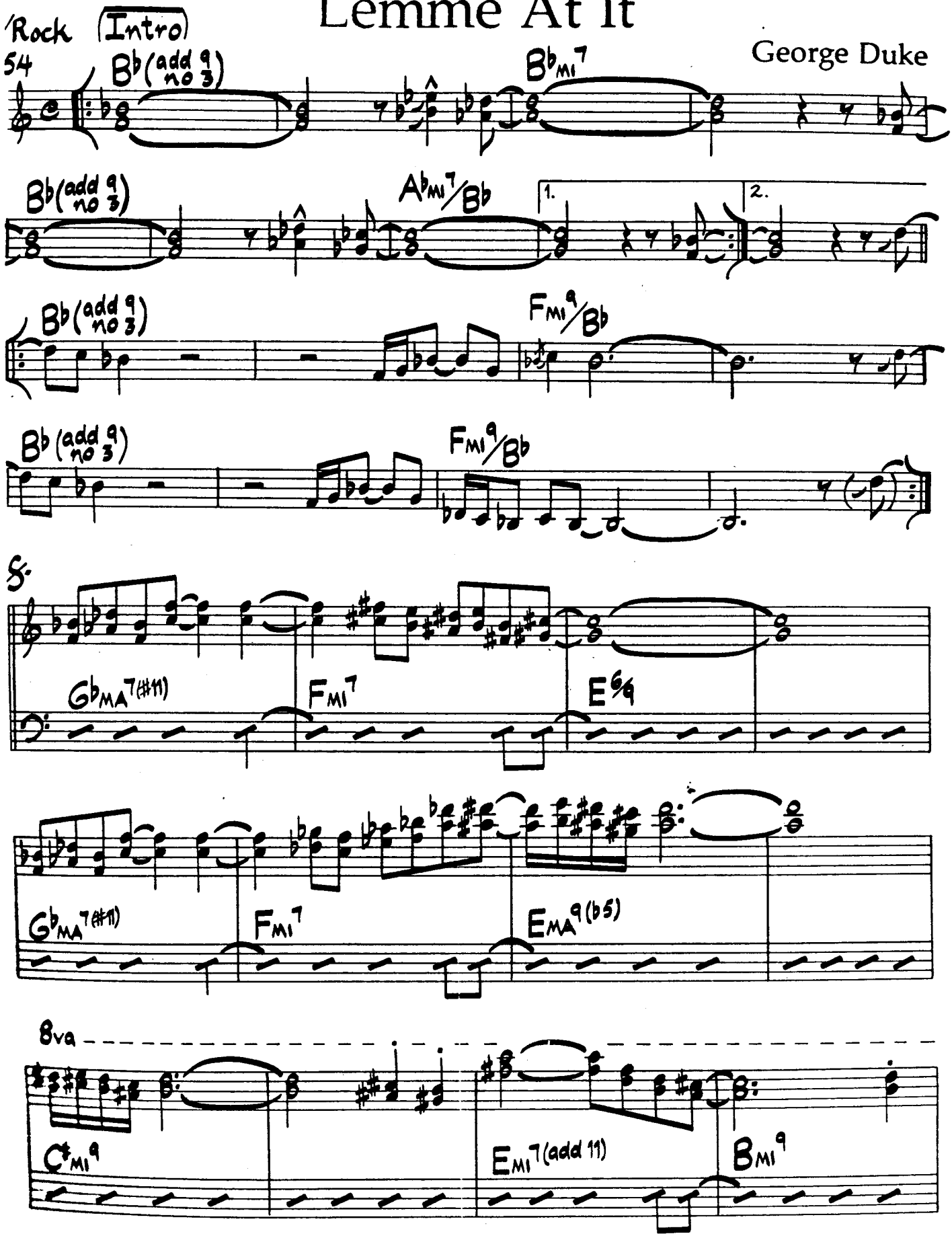
Lemme At It

George Duke



As played on George Duke's "Reach For It"

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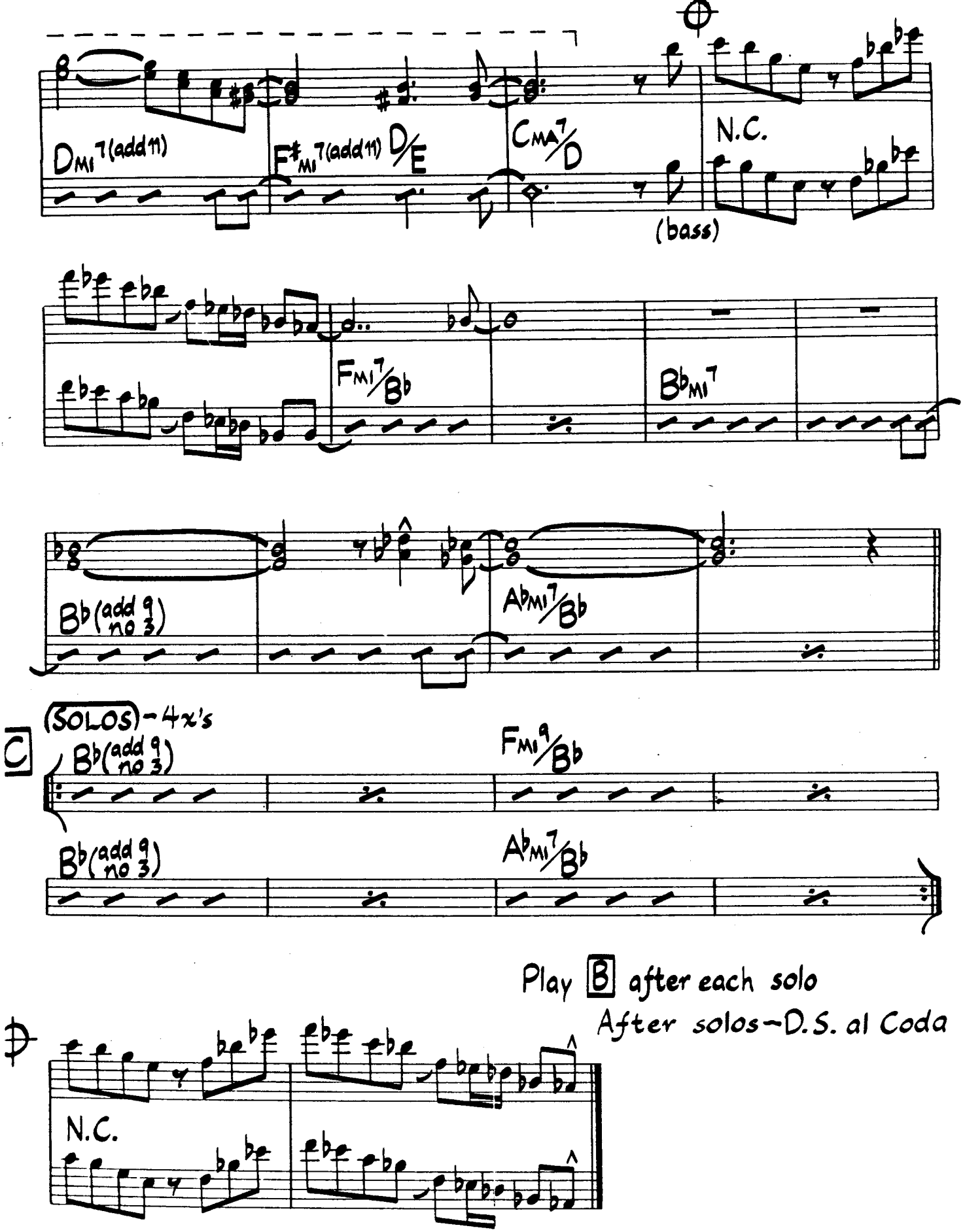
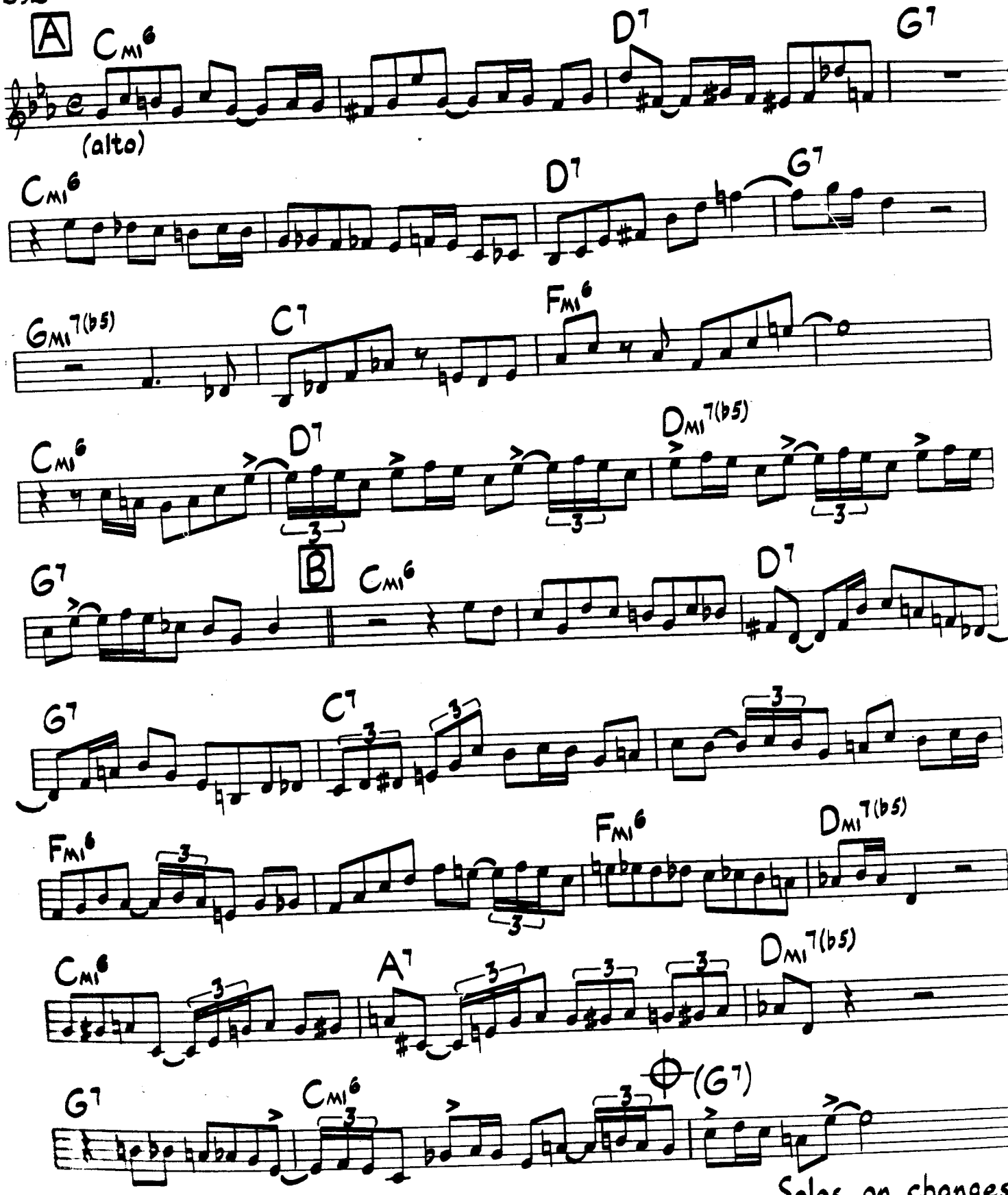


Written for guitar (sounds one octave lower than written).

:t Swing
252

Lennie's Pennies

Lennie Tristano



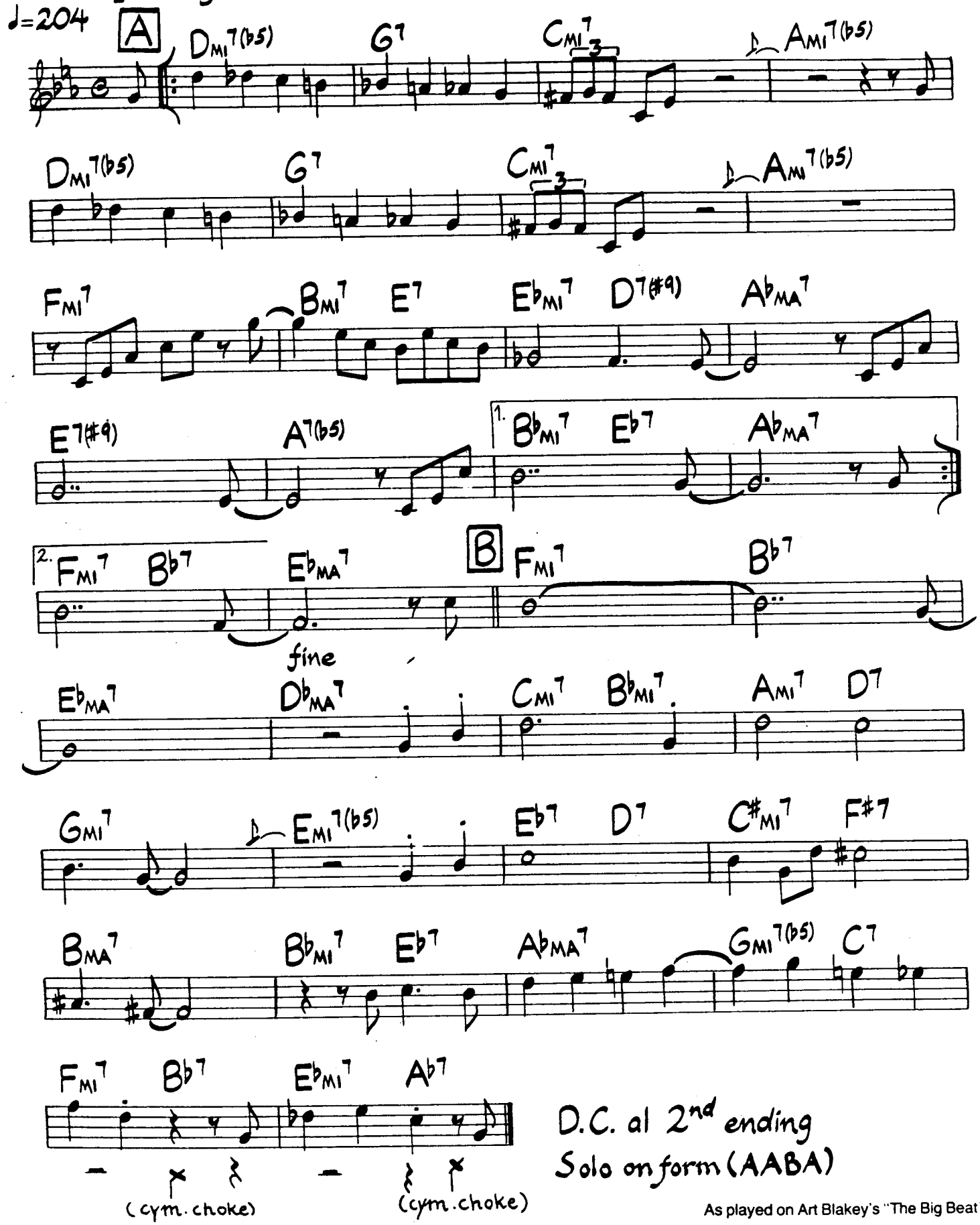
Solos on changes
after solos – D.C. al Coda

As played on Clare Fischer's "Clare Fischer And EX-4

Lester Left Town

Wayne Shorter

Medium-Up Swing
♩=204



D.C. al 2nd ending
Solo on form (AABA)

As played on Art Blakey's "The Big Beat"

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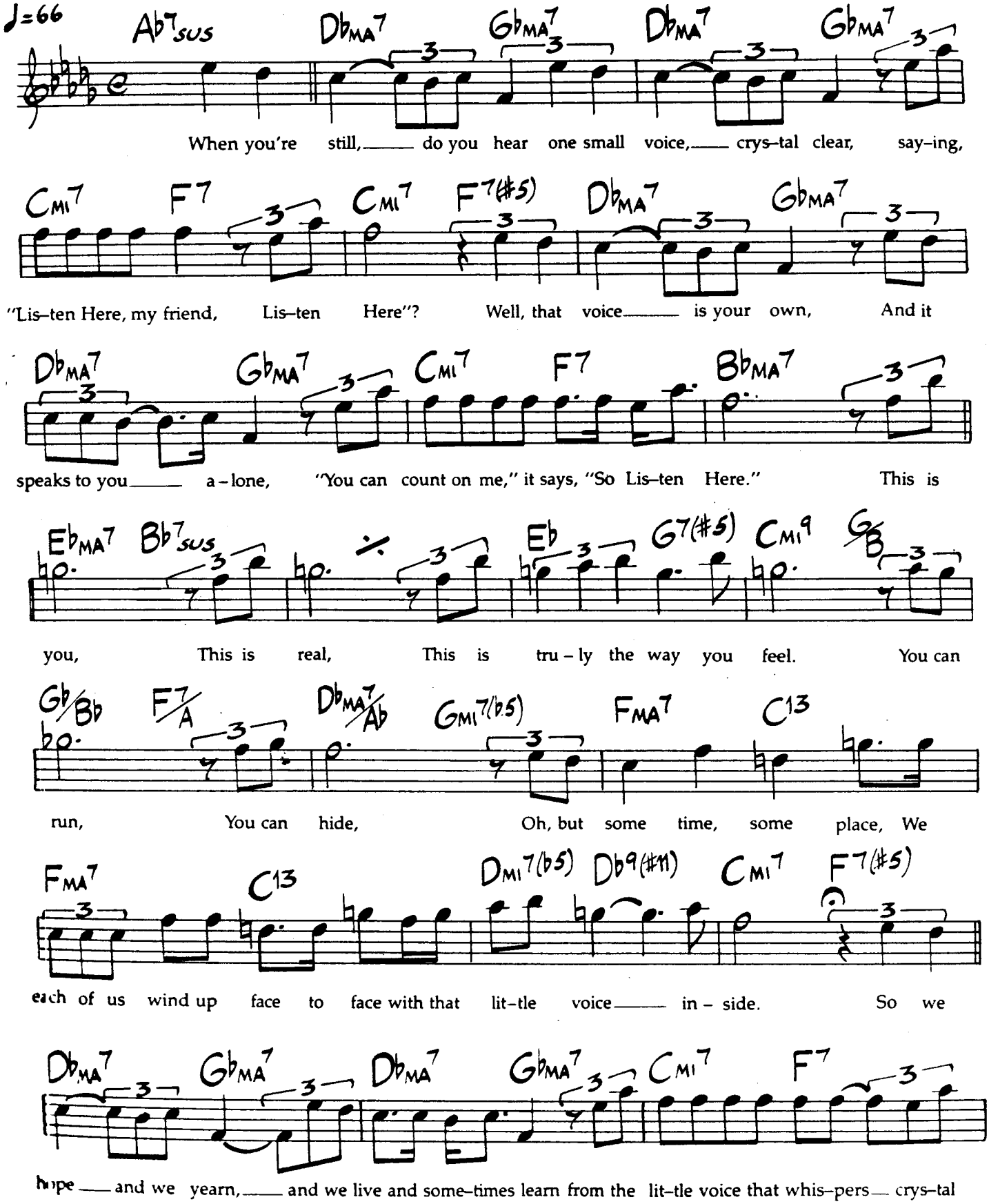
Listen Here

Dave Frishberg

edium Ballad

♩=66



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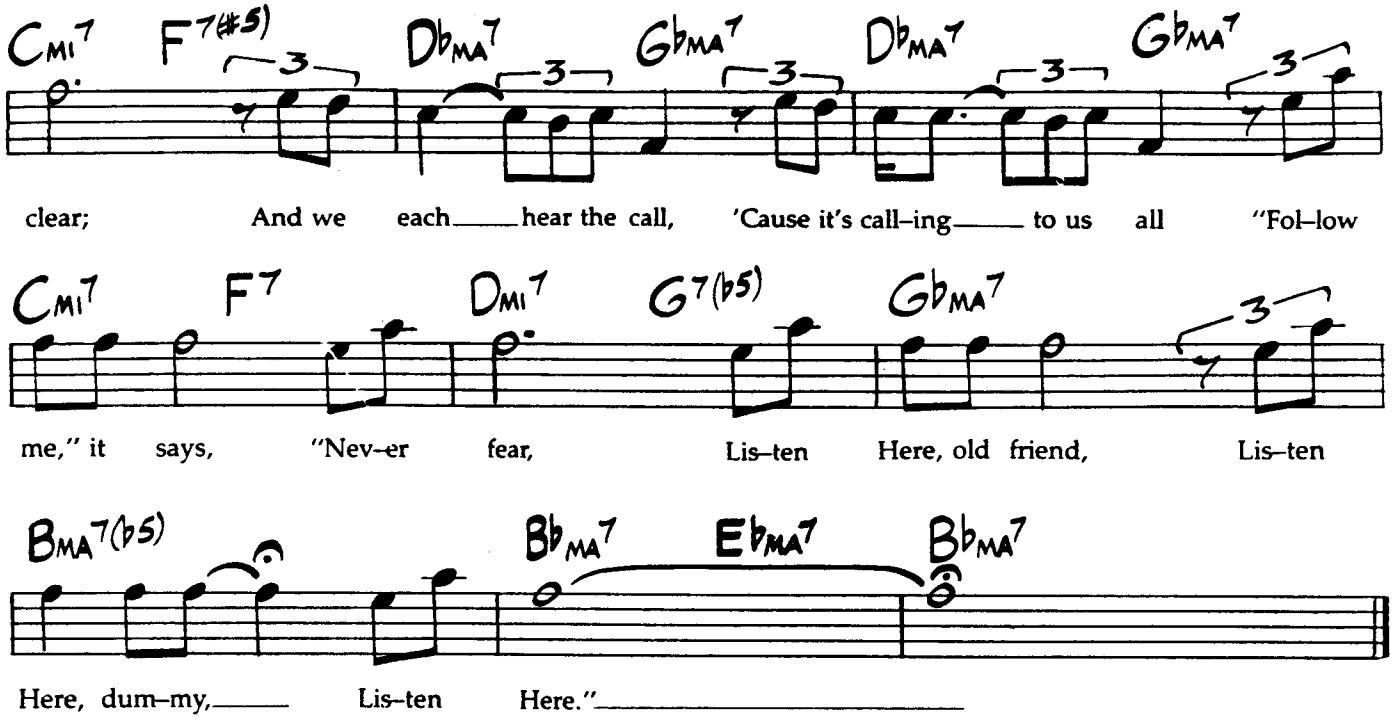
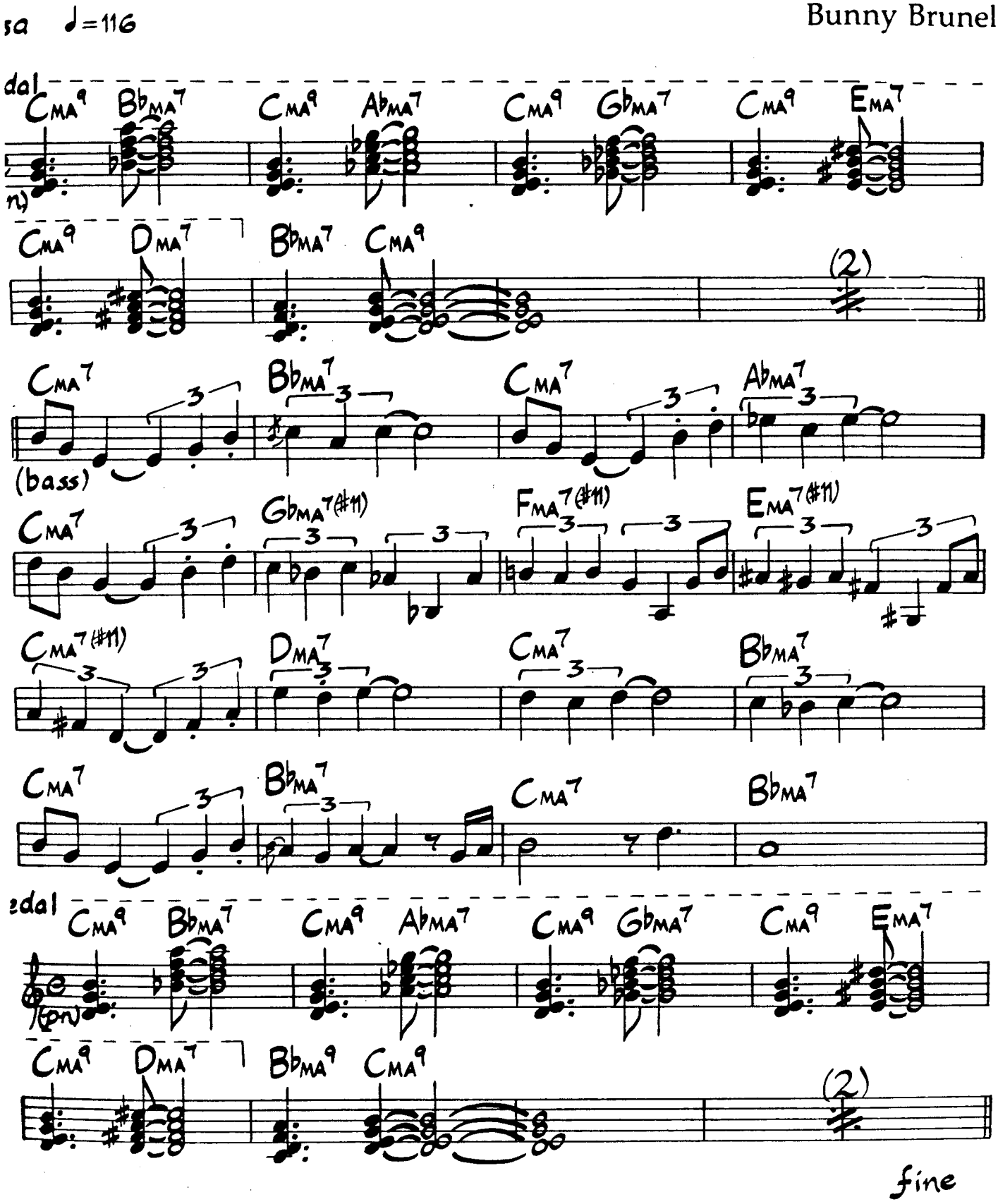


As played on "The Dave Frishberg Songbook, Vol. I"

Listen Now

Bunny Brunel



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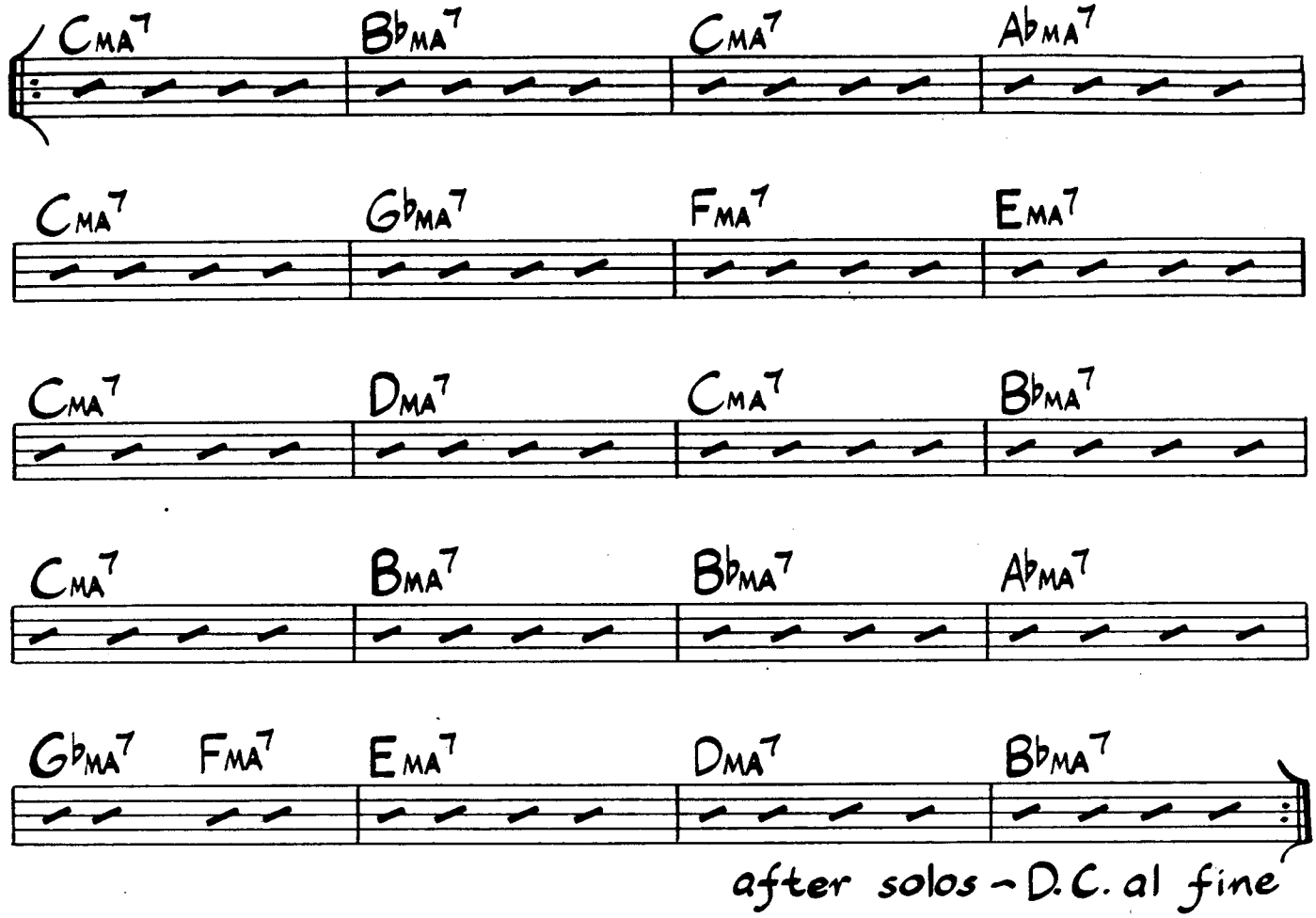
SOLOS



after solos ~ D.C. al fine

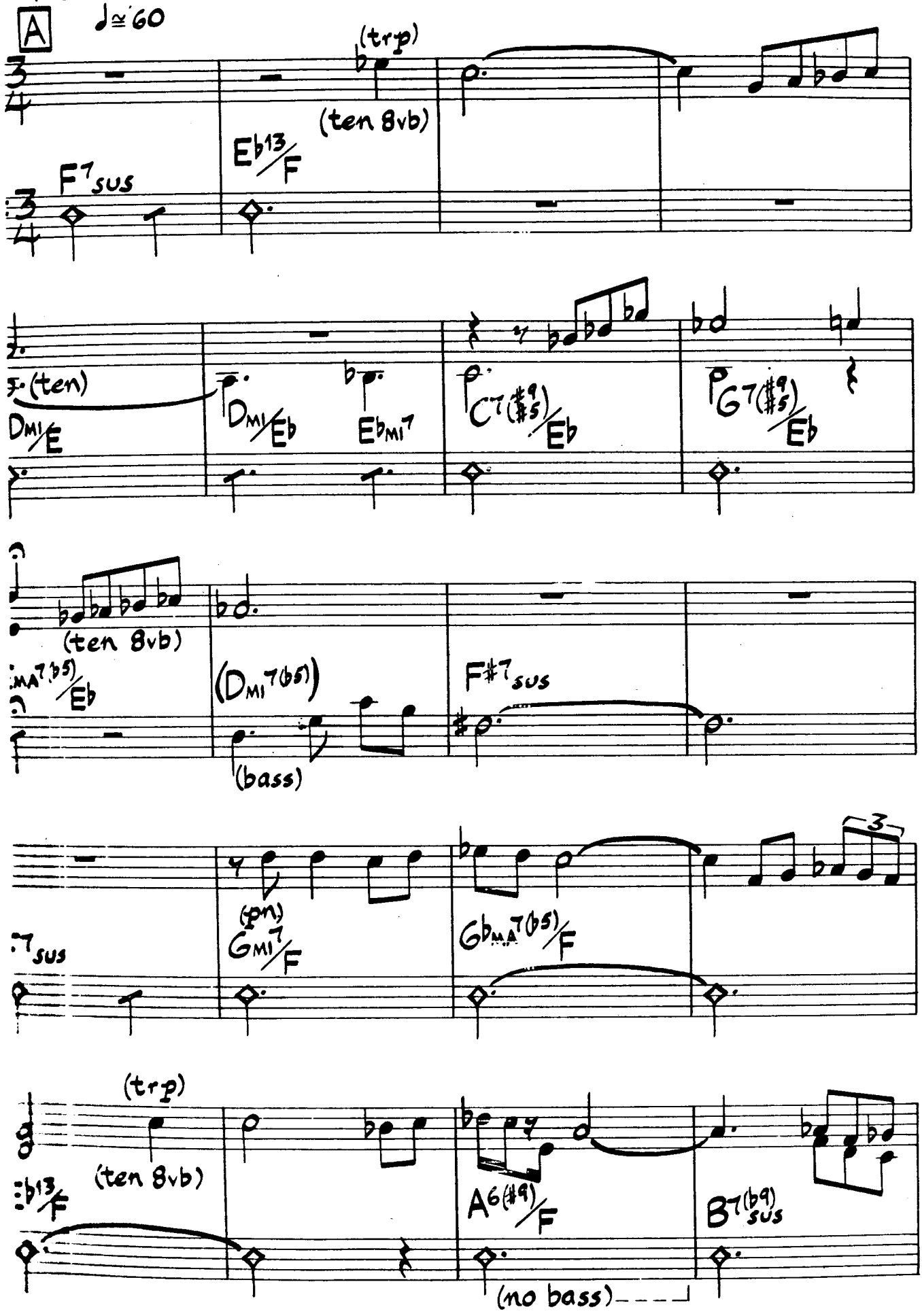
As played on Bunny Brunel's "Touch"

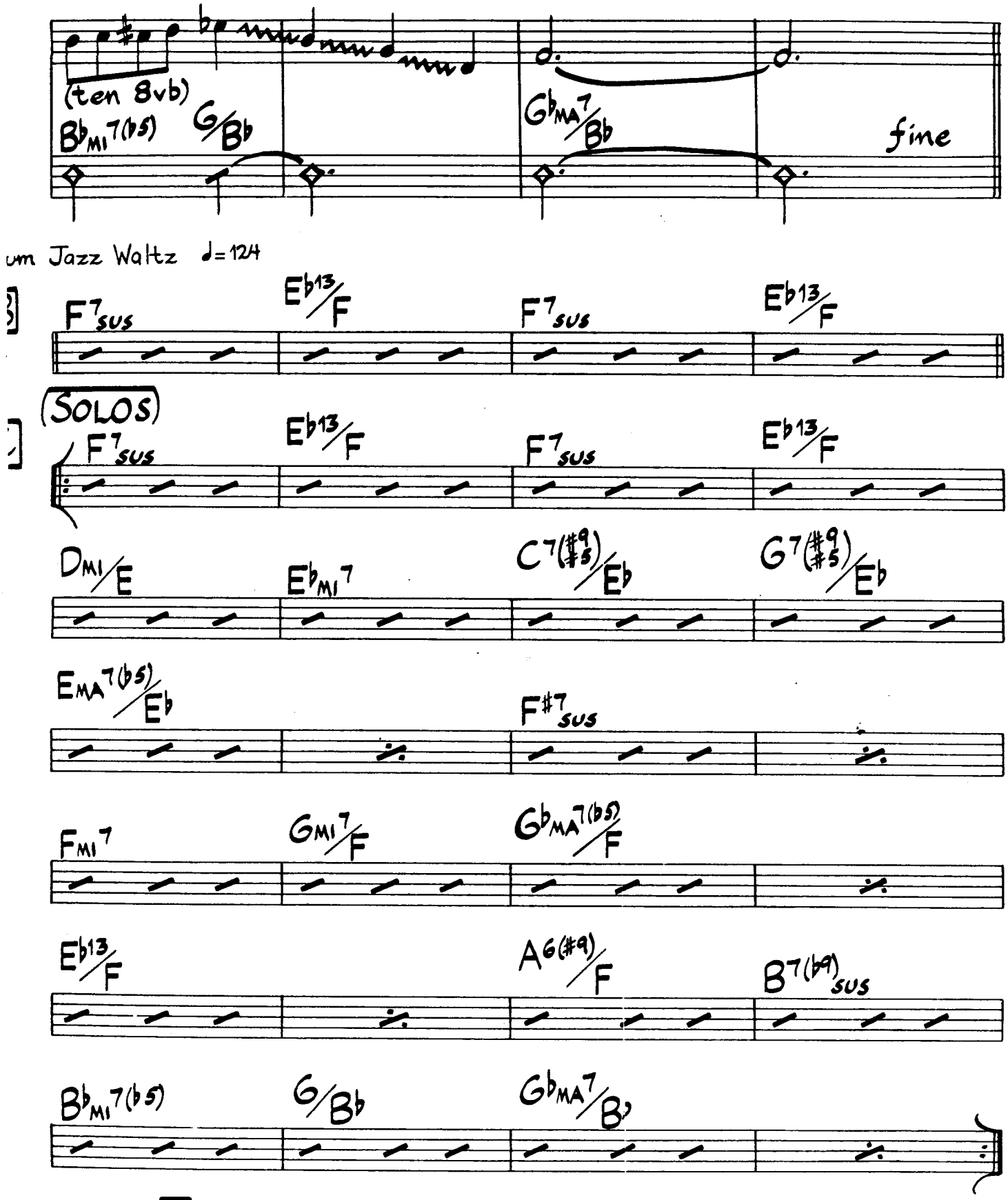
Little One

Herbie Hancock

lowly &
very freely

A ♩≅60



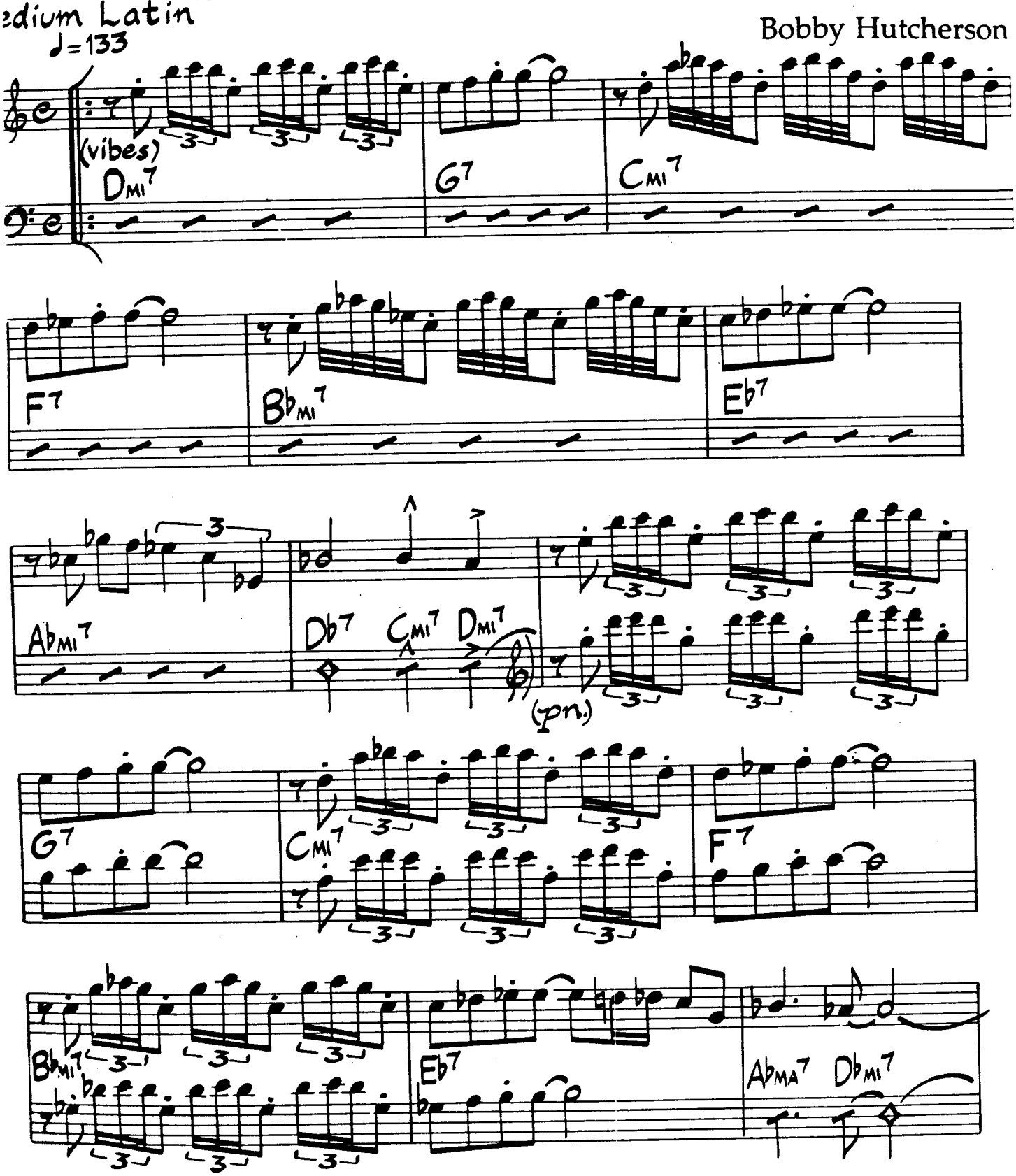


Play [B] between solos; after last solo - play [B] then D.C. al fine

As played on Herbie Hancock's "Maiden Voyage"

The Littlest One Of All

Bobby Hutcherson



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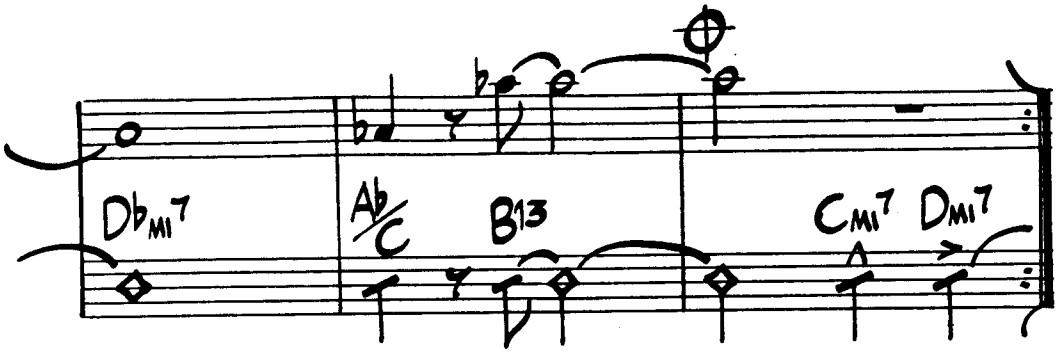
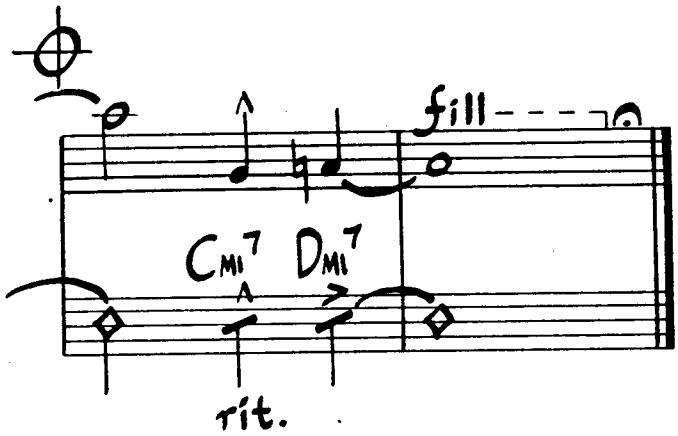


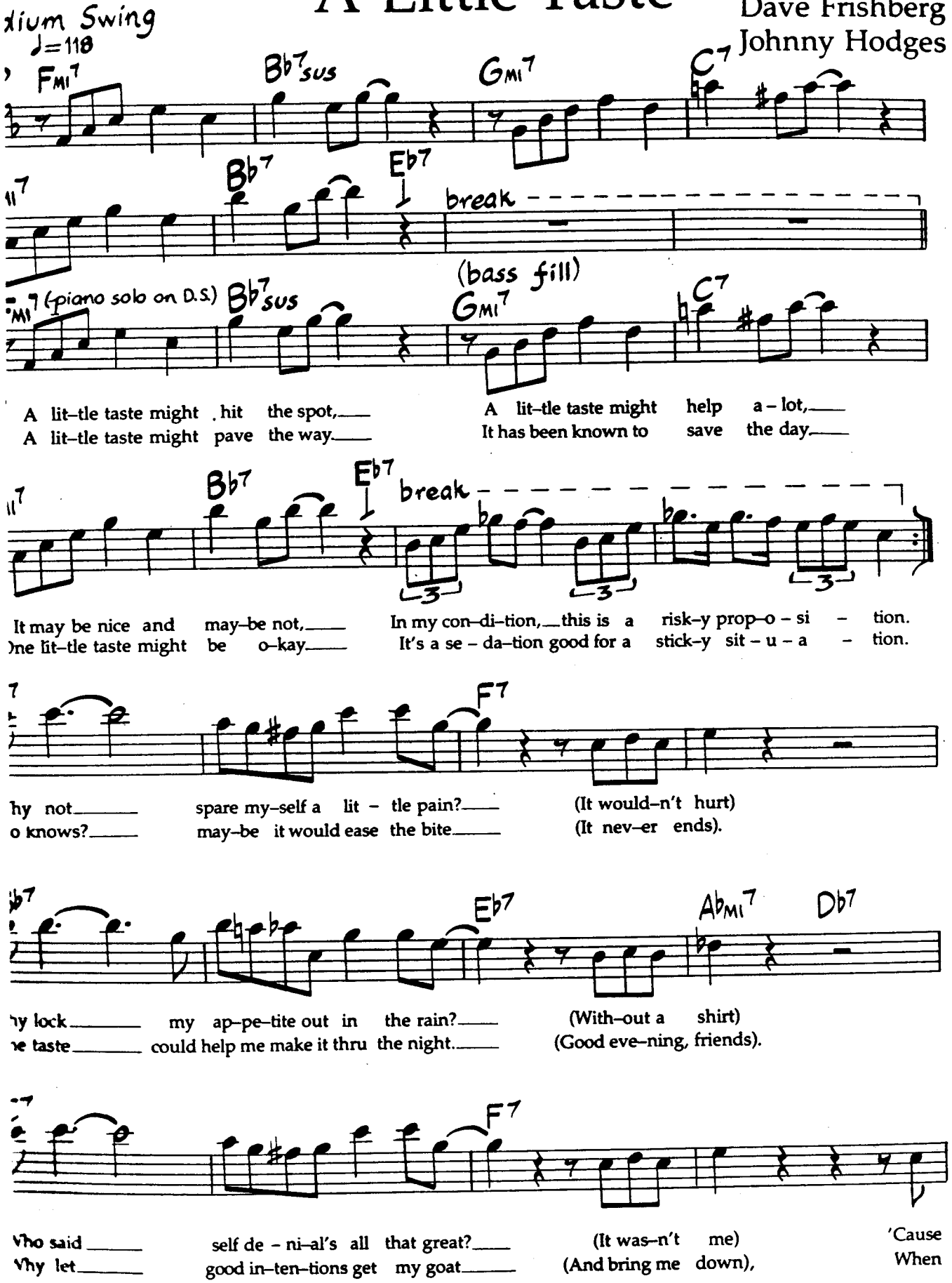


Kicks hold for solos

As played on Freddie Hubbard's "Keystone Bop"

A Little Taste

Dave Frishberg
Johnny Hodges



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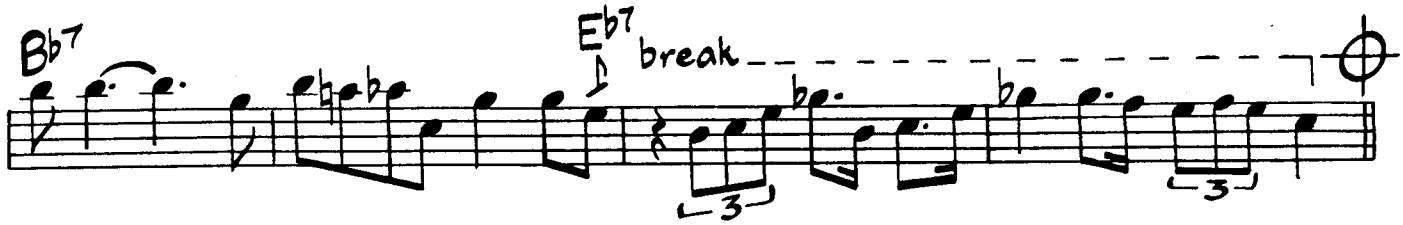
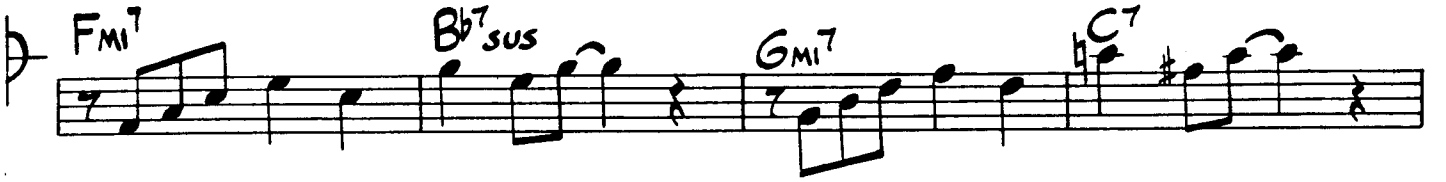
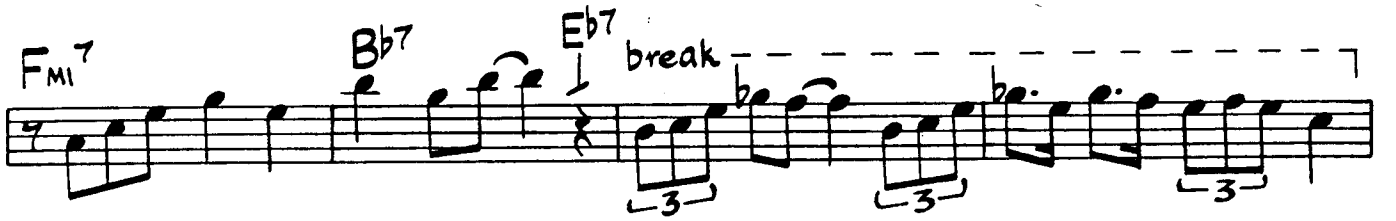


I've found____ it of-ten pays to dis - si-pate. One lit-tle taste could make a whole lot of dif - fer-ence.
I know____ a great po-ten-tial an - ti-dote. One lit-tle taste could change my whole dis-po-si - tion.

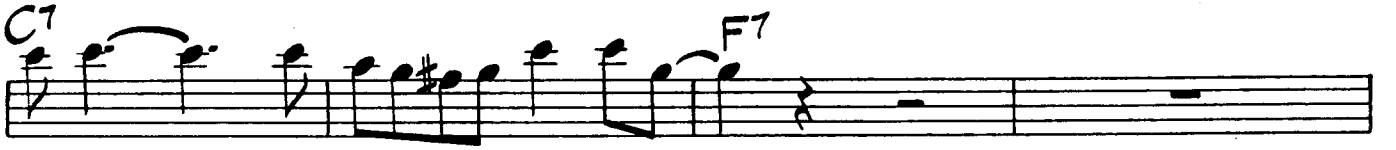
D.S. al Coda



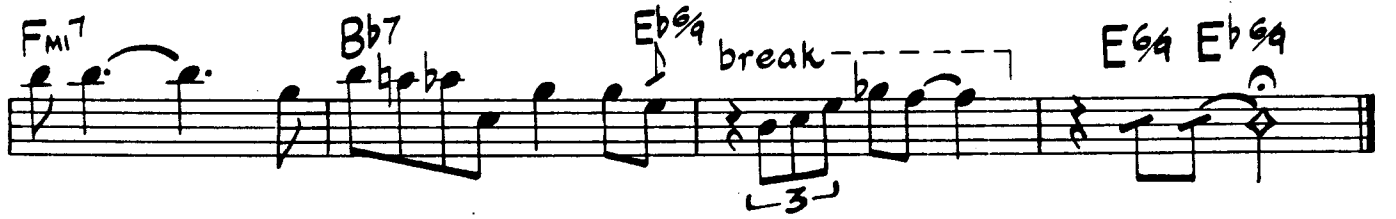
A lit-tle taste might break the ice,___ And make the nas - ty seem like nice,____



A lit-tle taste just once or twice,___ It's an en-hanc-er,___ one lit-tle taste could be the an - swer.



And so_____ it should-n't be a to - tal waste,____



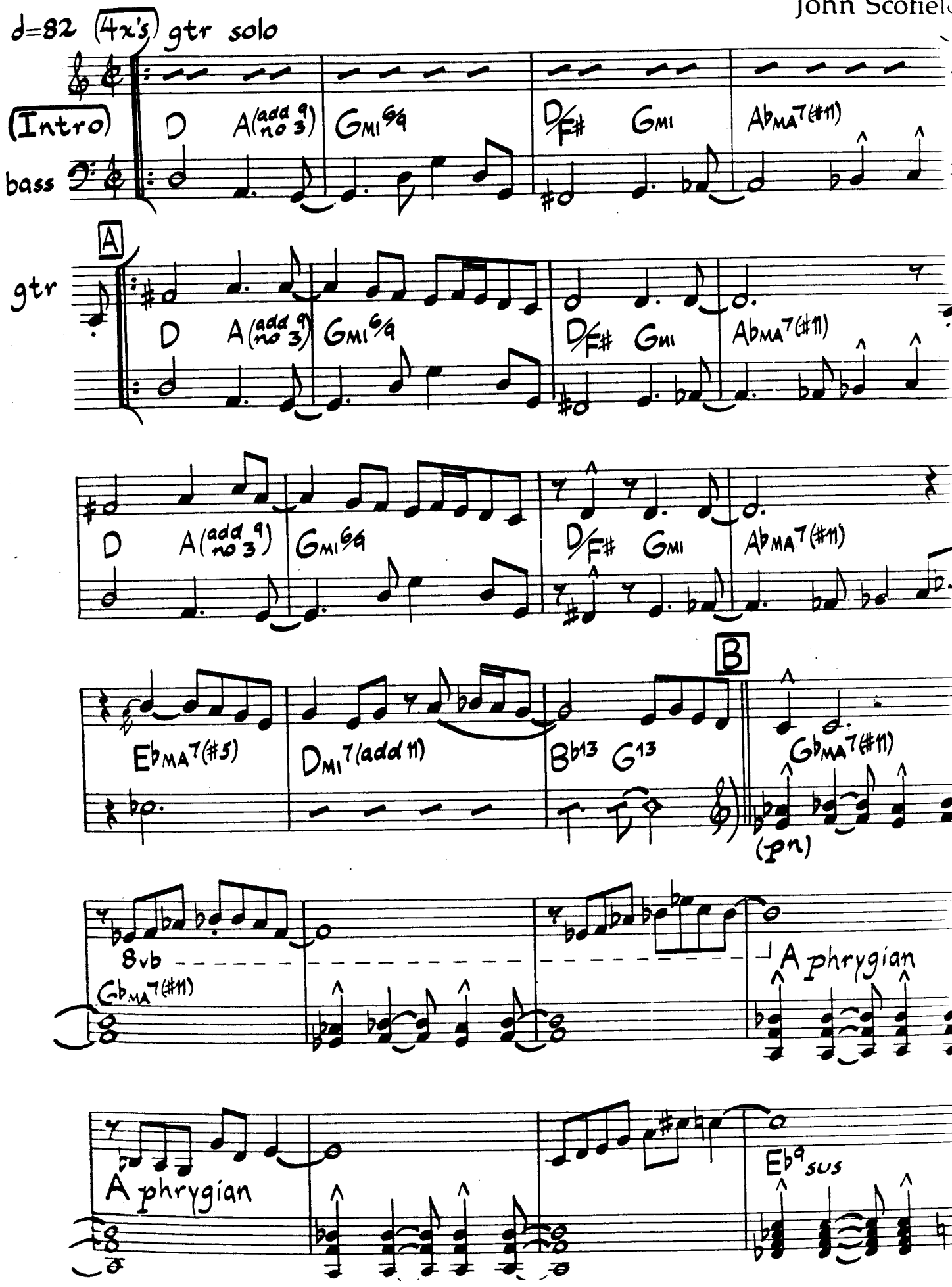
Wait-er,_____ I think I'll have a lit - tle taste, Put it on her tab.____

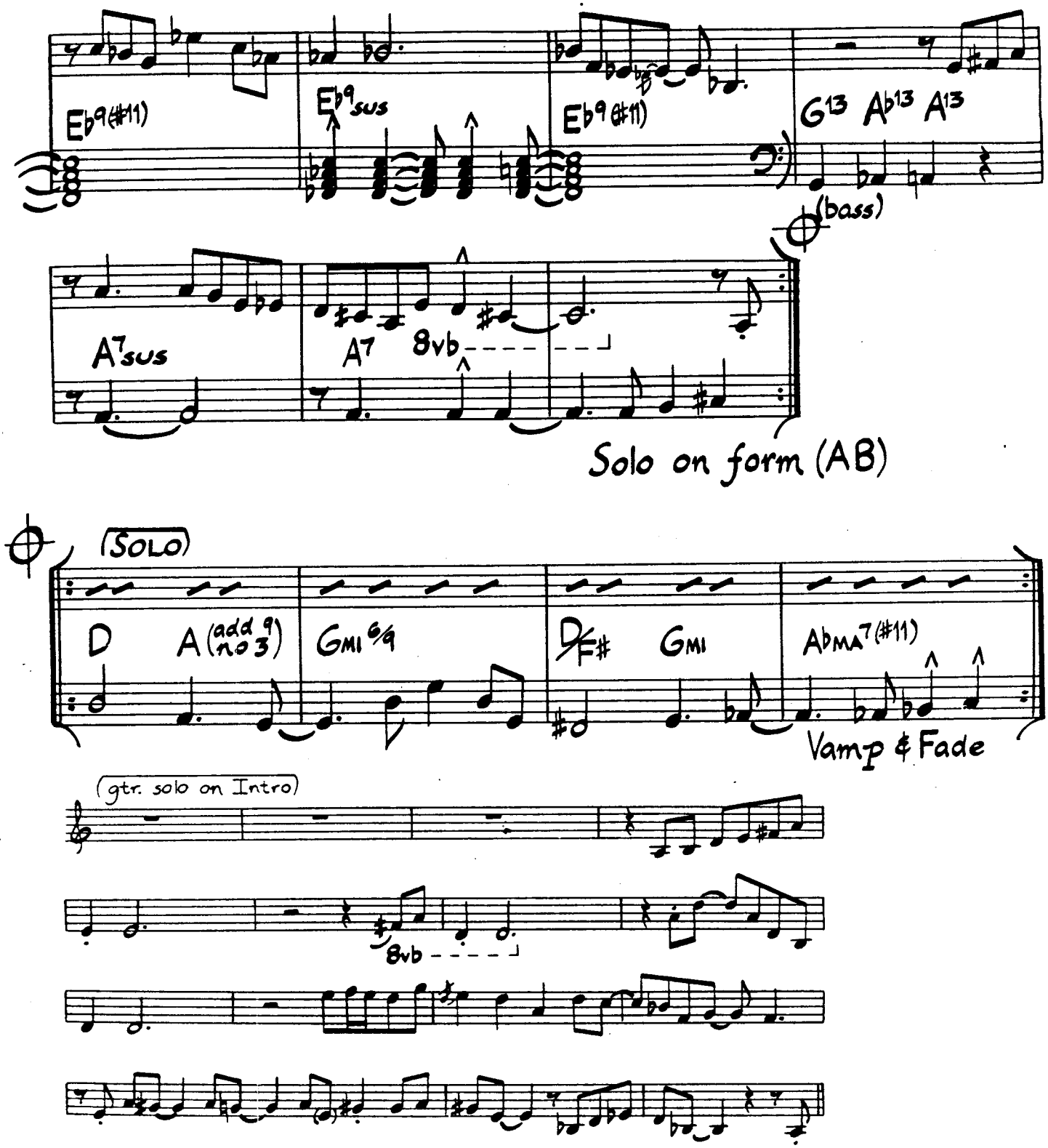
Bass fills breaks during piano solo
As played on "The Dave Frishberg Songbook, Vol. I"

Cut-Time Rock Feel

Looks Like Meringue

John Scofiel





All kicks hold during solos, except bar 9 (EbMa7 +5).

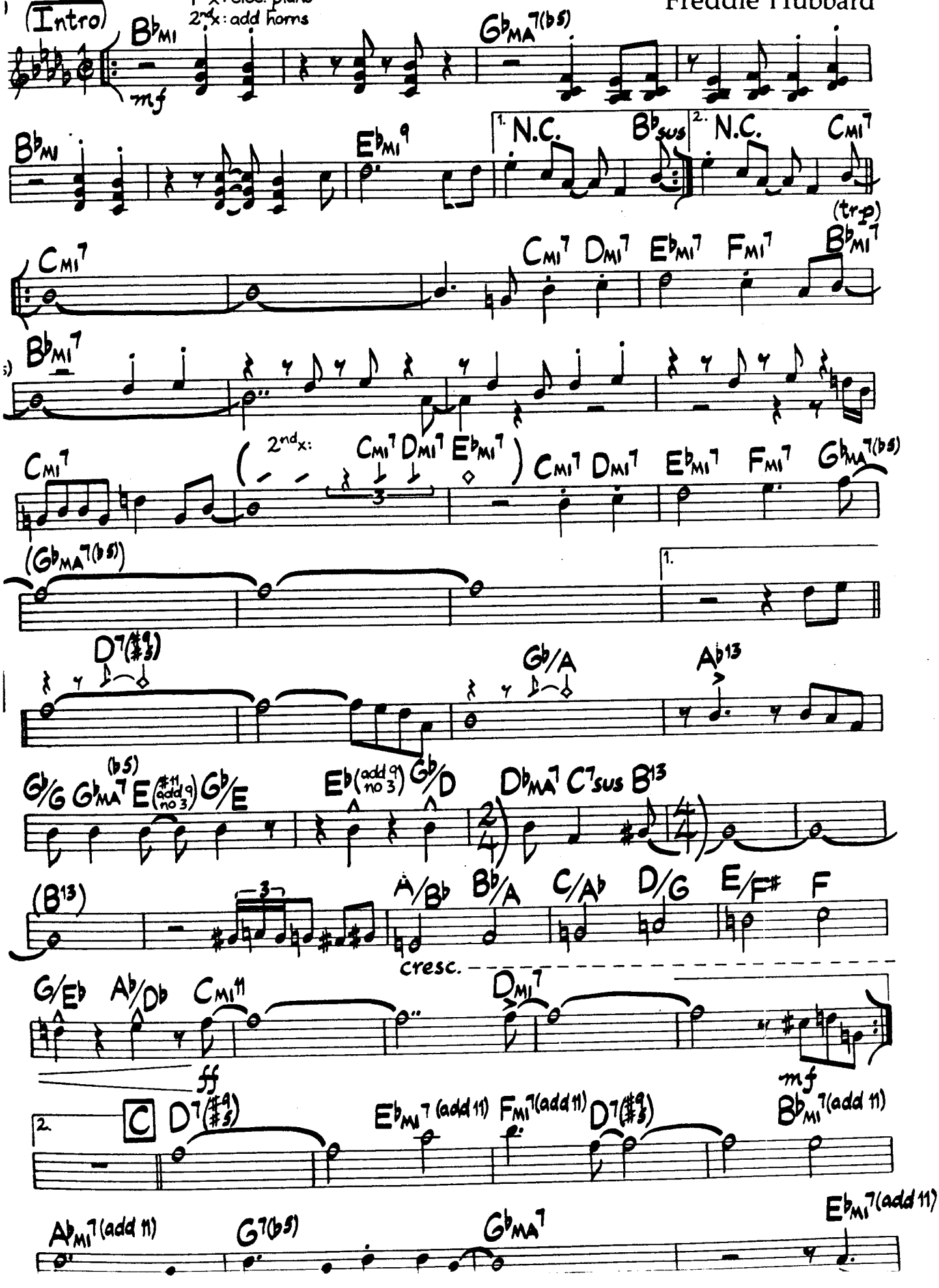
As played on John Scofield's "Who's Who"

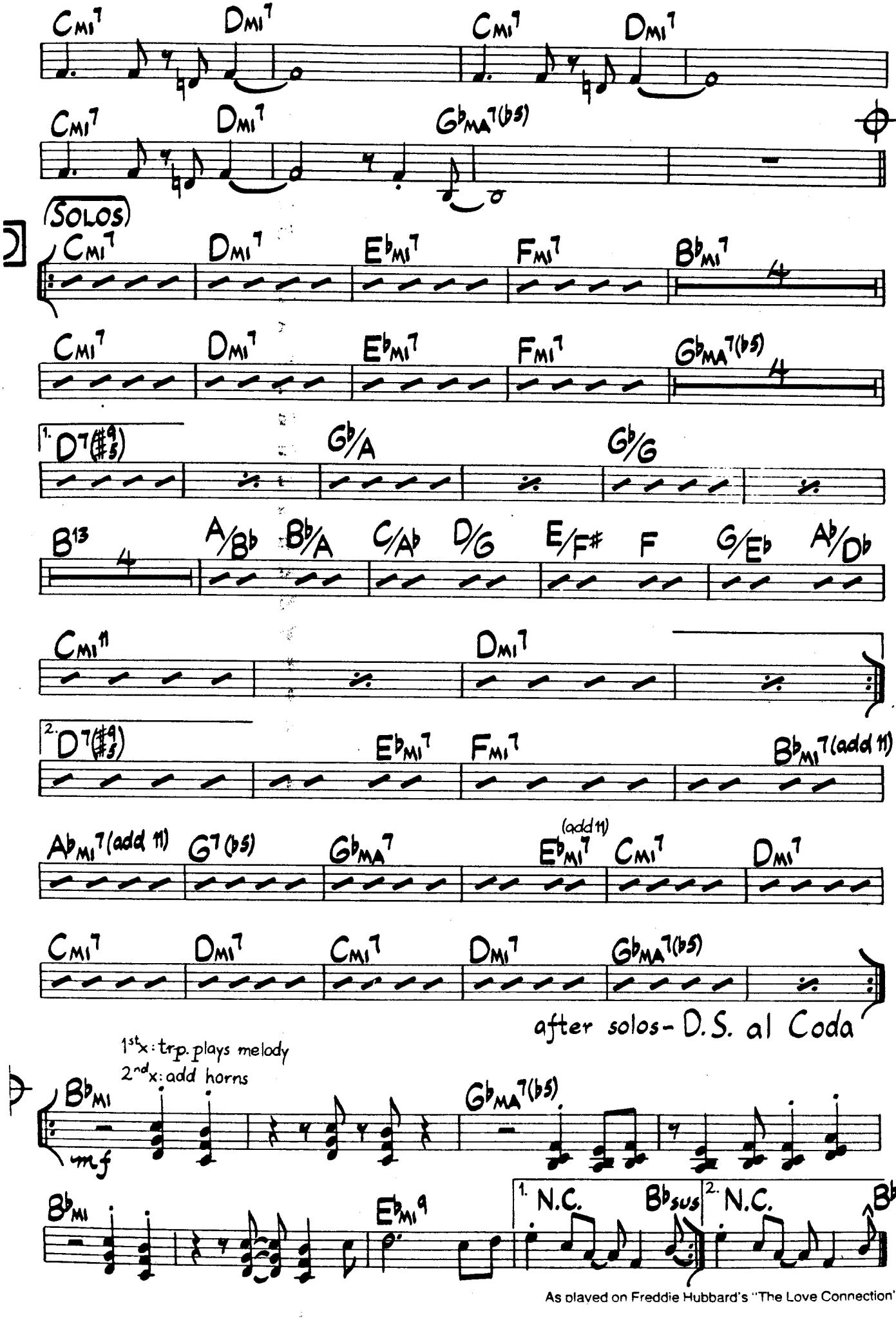
The Love Connection

Freddie Hubbard

ium Latin

(Intro) 1st x: elec. piano 2nd x: add horns



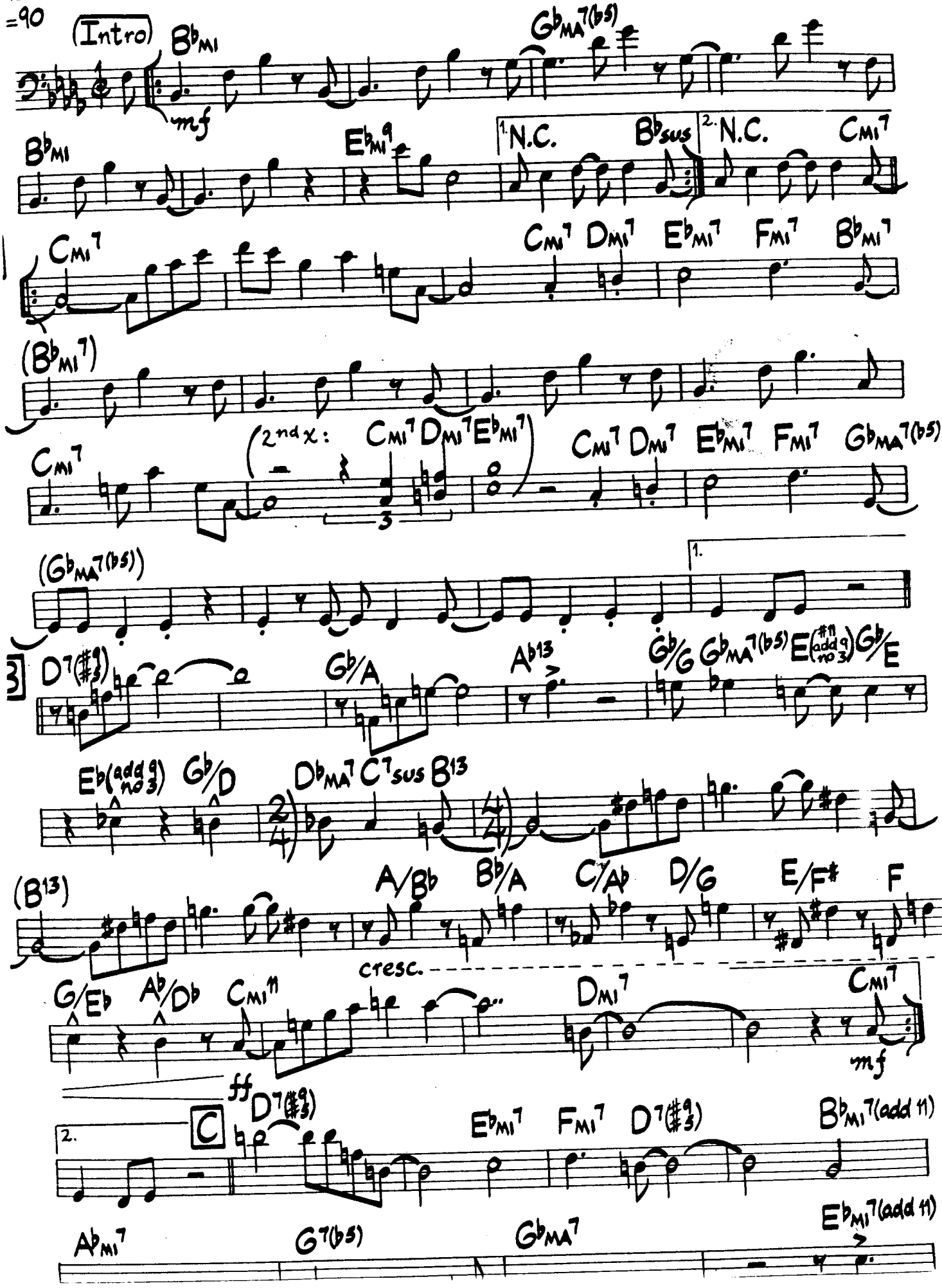


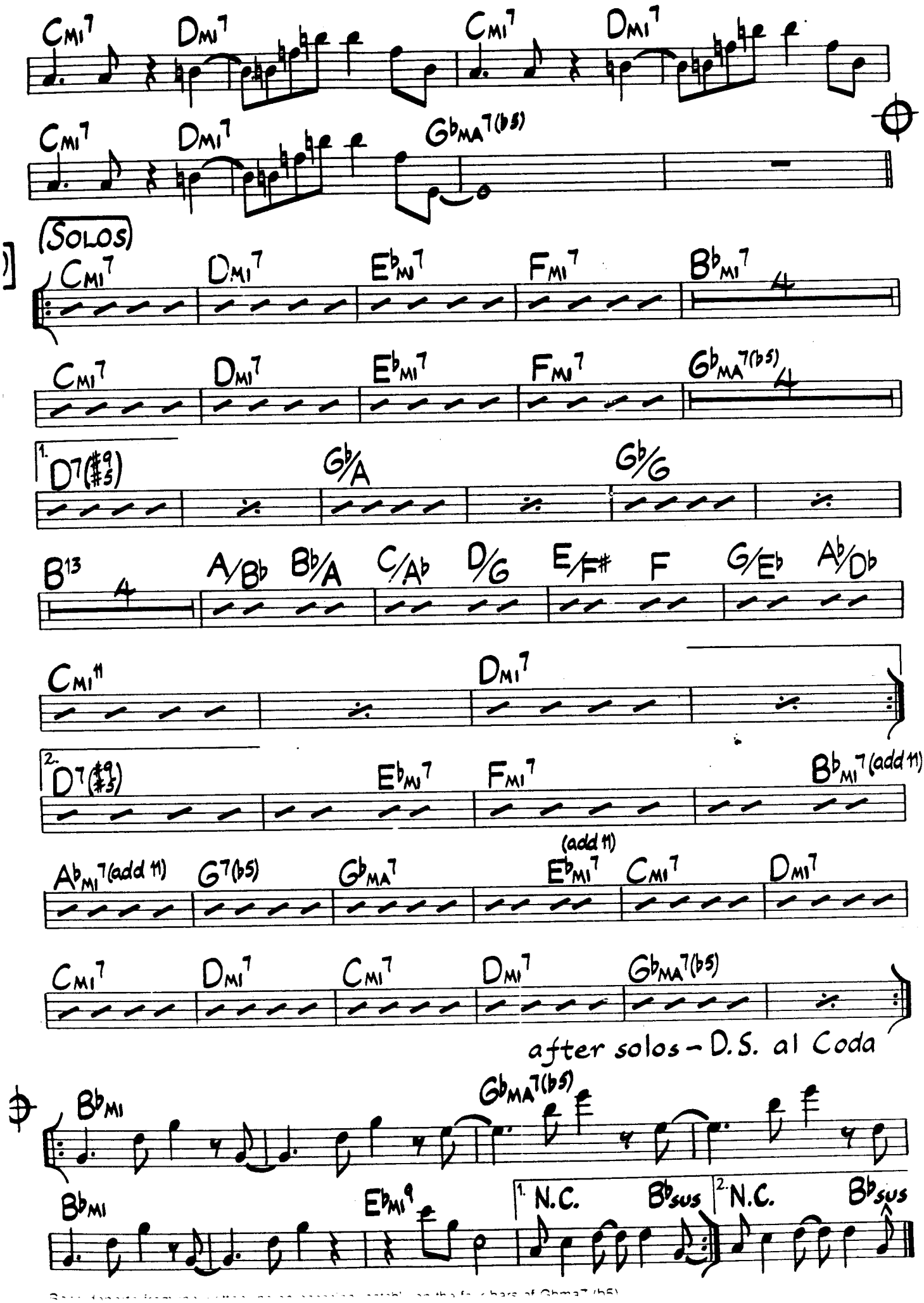
As played on Freddie Hubbard's "The Love Connection"

205

The Love Connection (Bass Part)

Medium Latin
♩=90

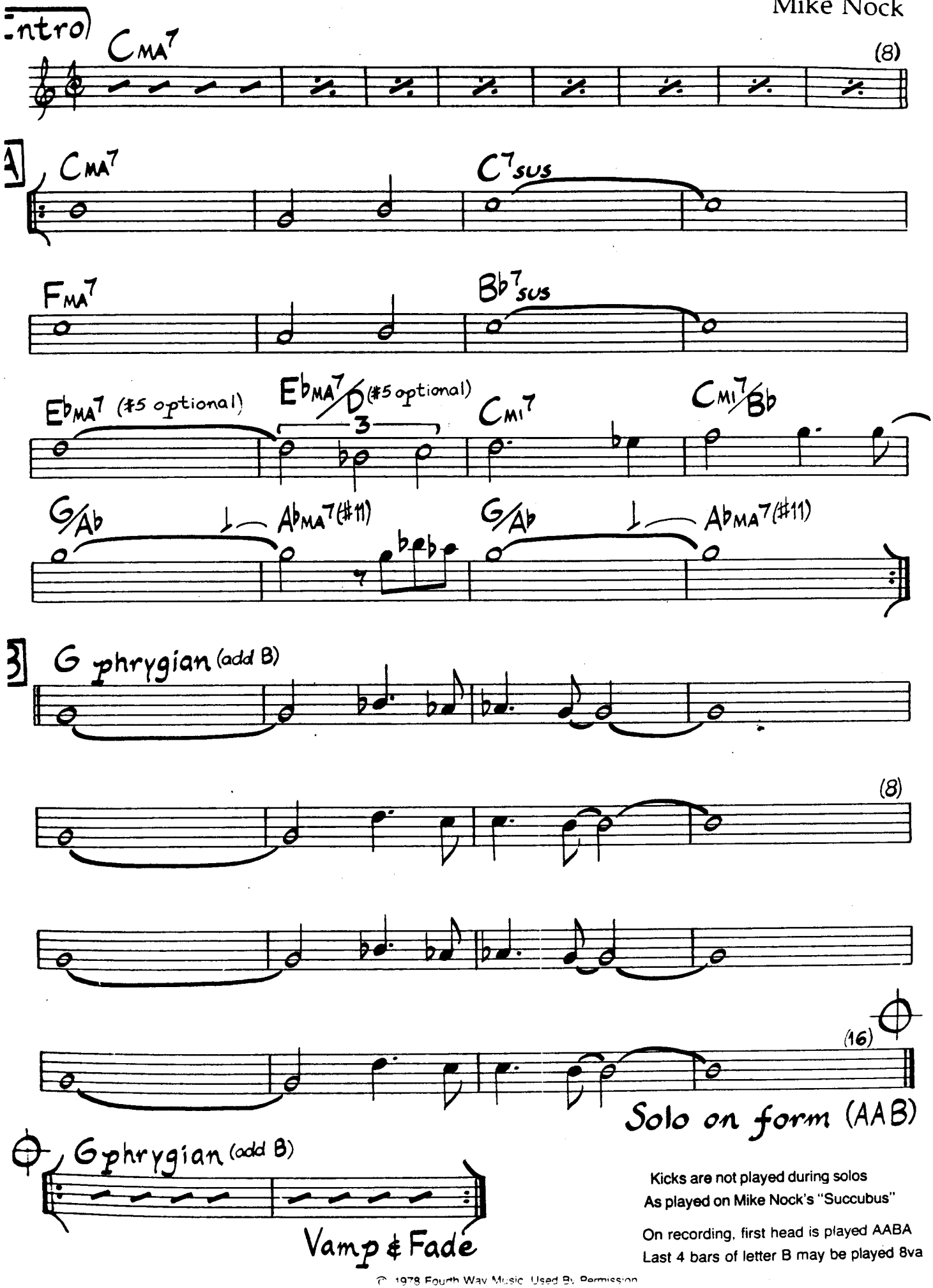



Cmi7 Dmi7 Cmi7 Dmi7
Cmi7 Dmi7 Gb MA7(b5)
(SOLOS)
Cmi7 Dmi7 Eb mi7 Fmi7 Bb mi7
Cmi7 Dmi7 Eb mi7 Fmi7 Gb MA7(b5)
1. D7(#9 #5) Gb/A Gb/G
B13 A/Bb Bb/A C/Ab D/G E/F# F G/Eb Ab/Db
Cmi11 Dmi7
2. D7(#9 #5) Eb mi7 Fmi7 Bb mi7(add 11)
Ab mi7(add 11) G7(b5) Gb MA7 Eb mi7(add 11) Cmi7 Dmi7
Cmi7 Dmi7 Cmi7 Dmi7 Gb MA7(b5)
after solos - D.S. al Coda
Bb mi Gb MA7(b5)
Bb mi Eb mi9 1. N.C. Bb sus 2. N.C. Bb sus

dium Samba ♩=116

Love Child

Mike Nock



Kicks are not played during solos
As played on Mike Nock's "Succubus"

On recording, first head is played AABA
Last 4 bars of letter B may be played 8va

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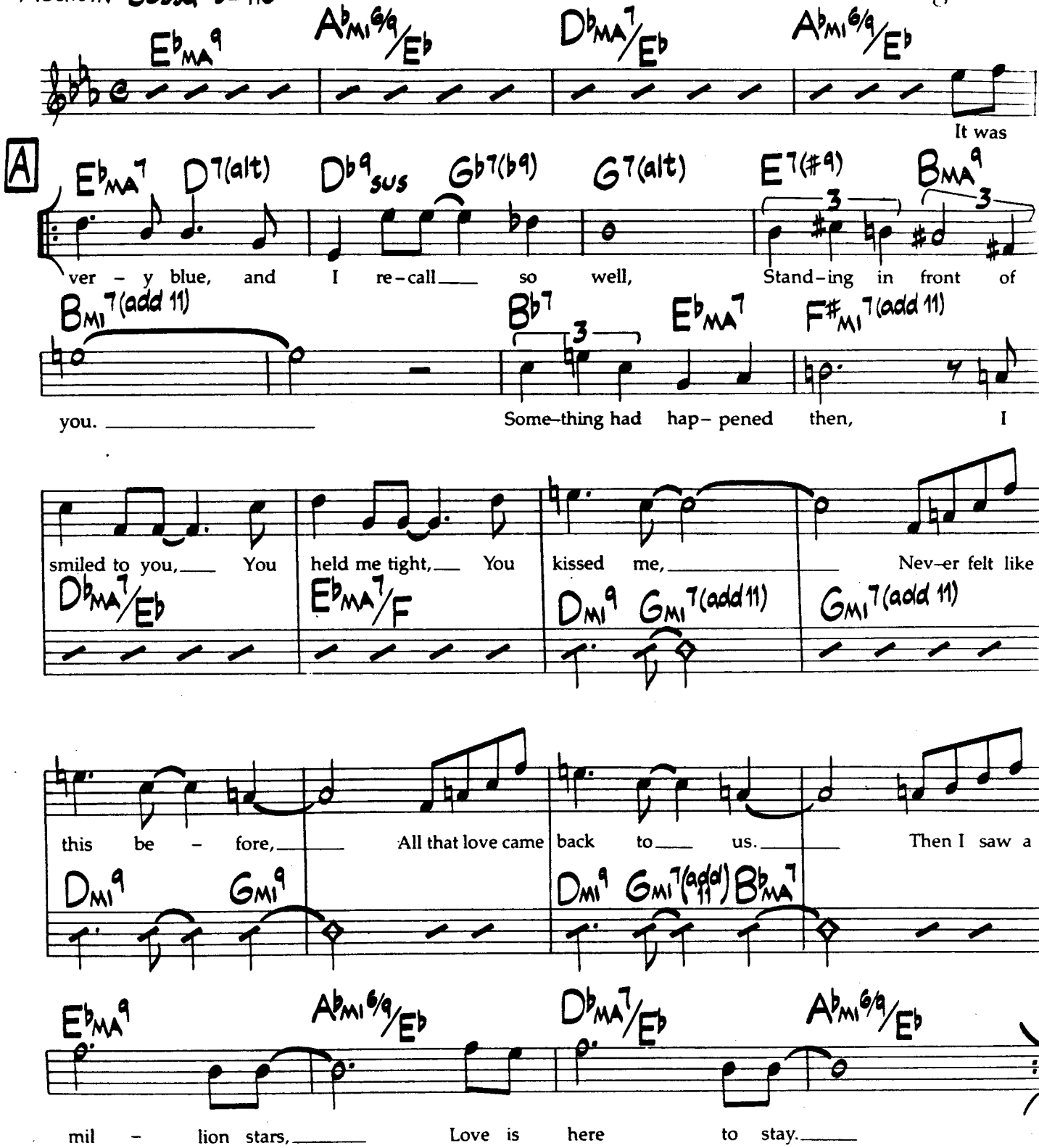
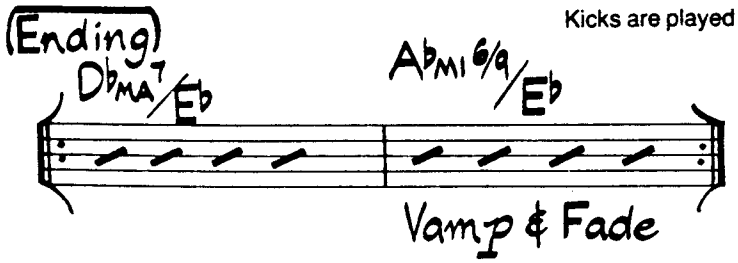
Love Reborn

Medium Bossa ♩=110

George Duke



Kicks are played during solos



As played on Flora Purim's "Butterfly Dreams"

SECOND VERSE:
Morning came again,
Together, here we are,
Sharing the afterthoughts
And all the time we lost.
I smiled to you,
You held me tight,
You kissed me,
Never felt like this before,
And that love came back to us.
Then I saw a million stars,
Love is here to stay.

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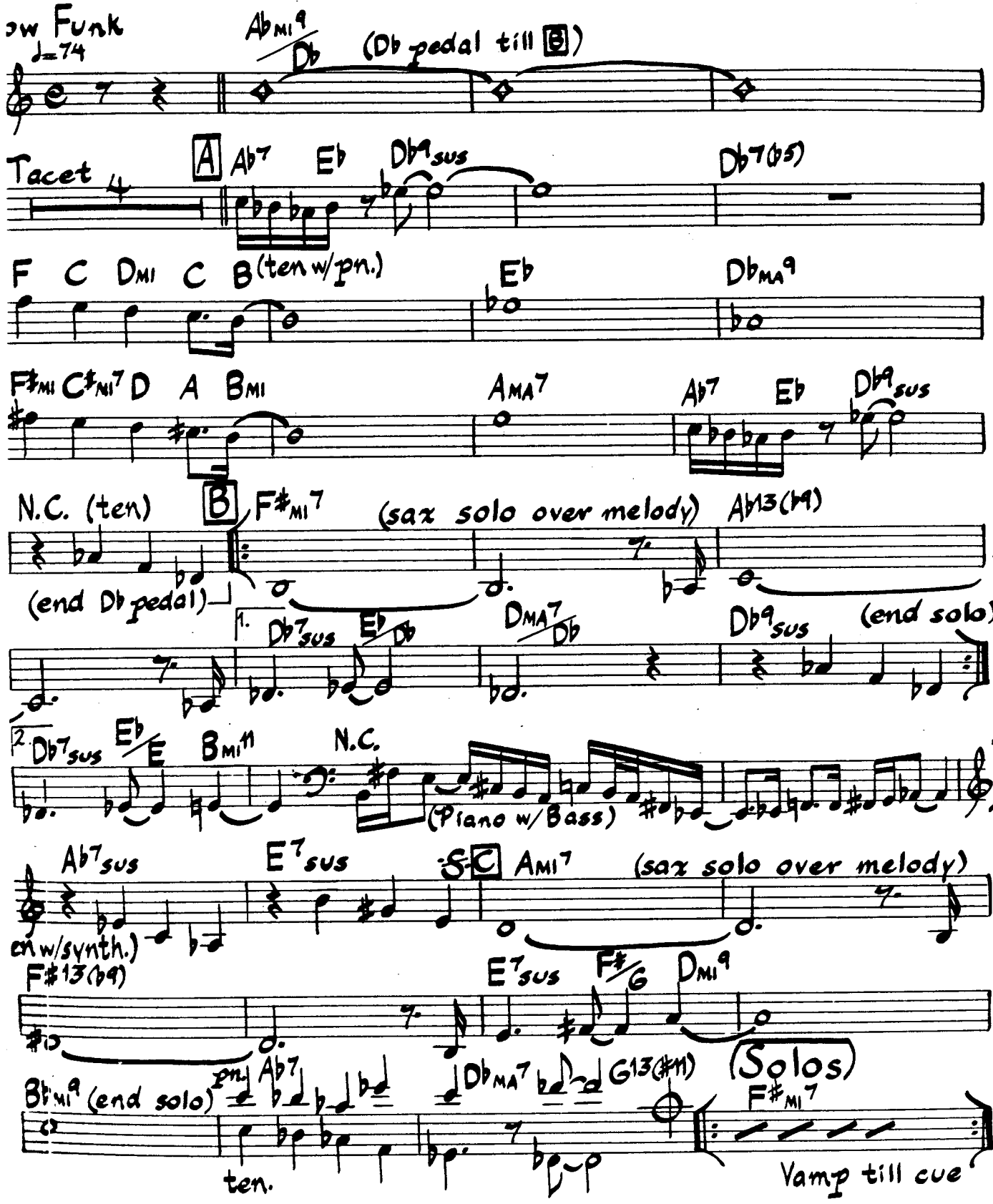
Lusitanos

Wayne Shorter



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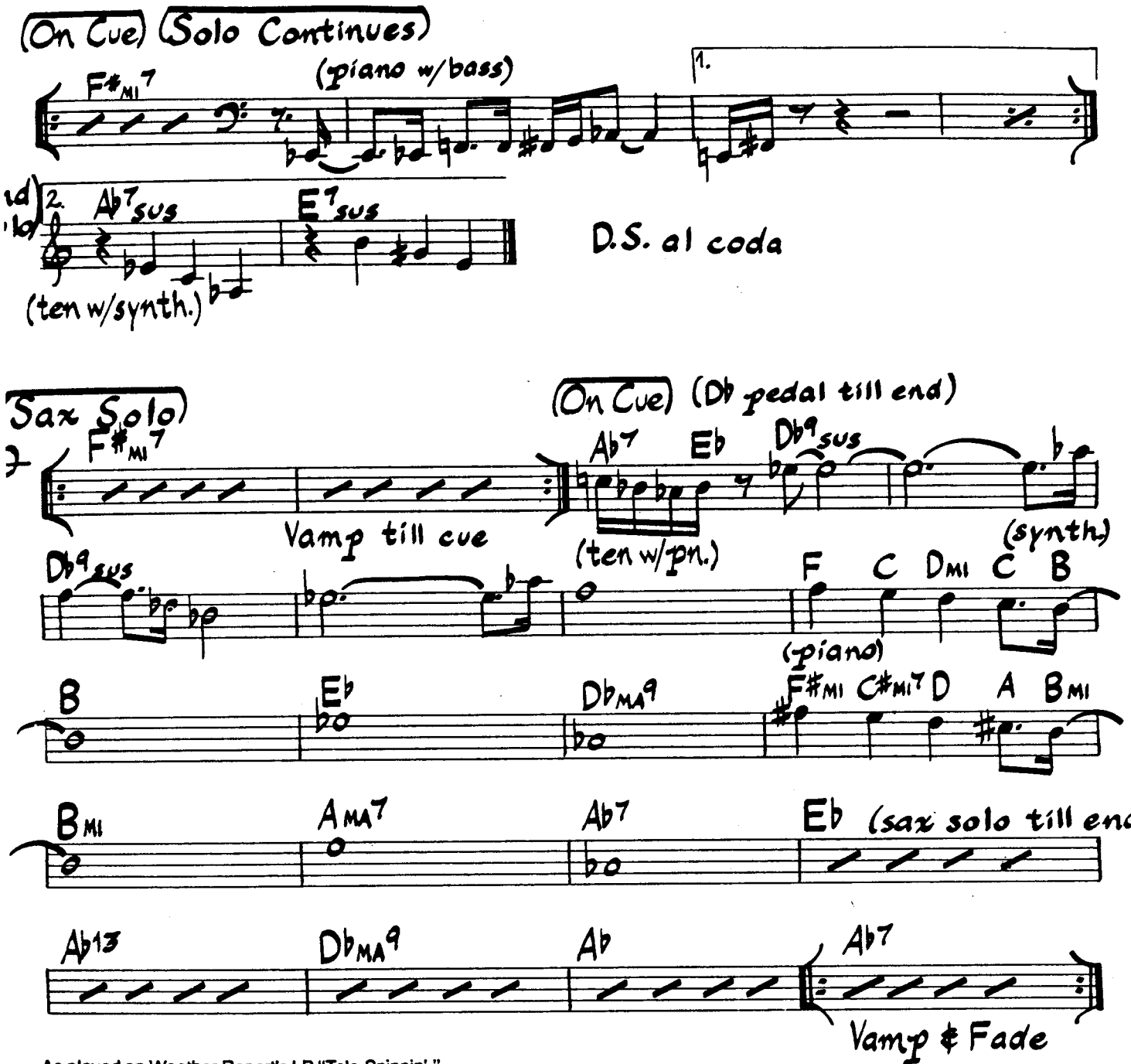
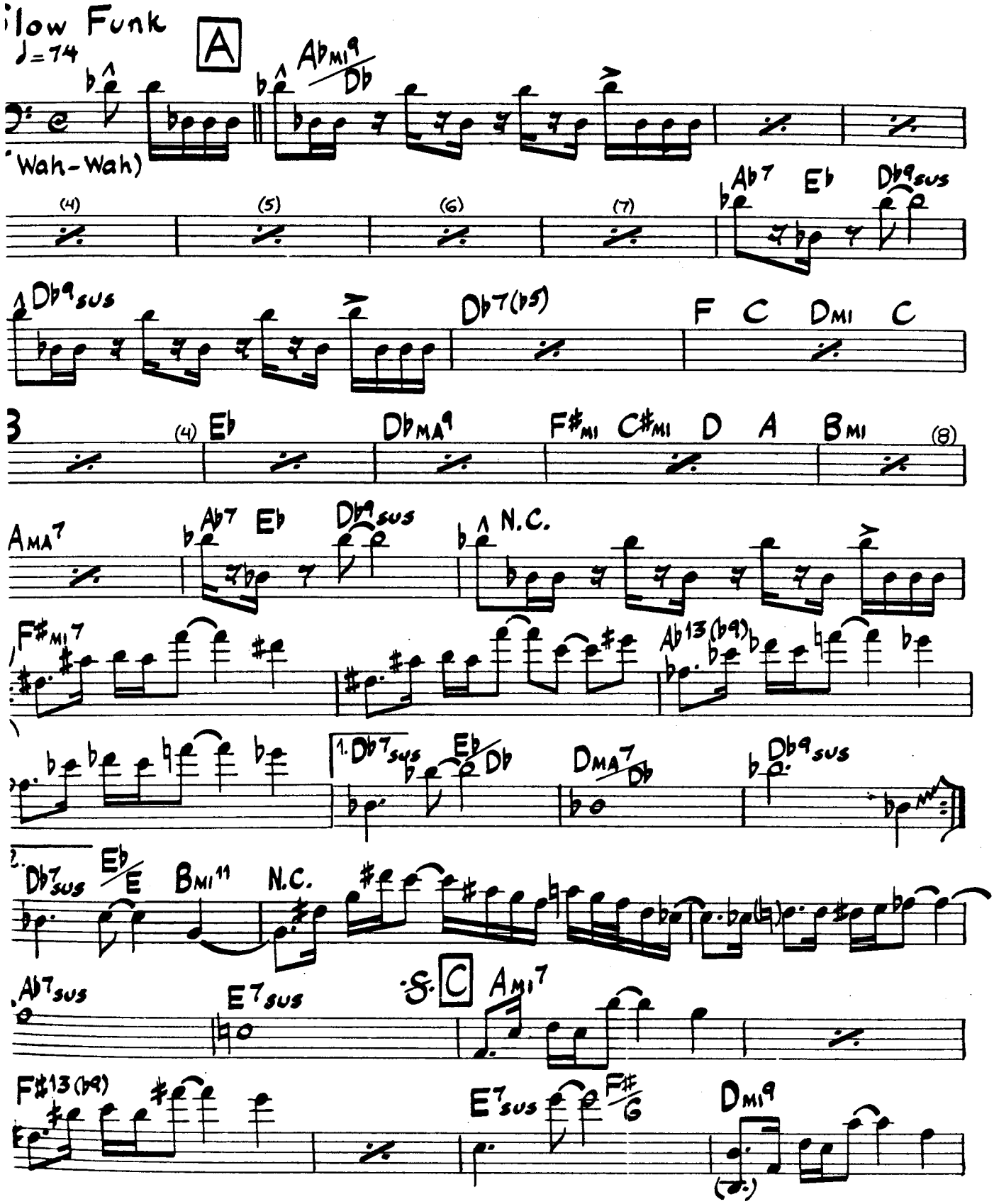
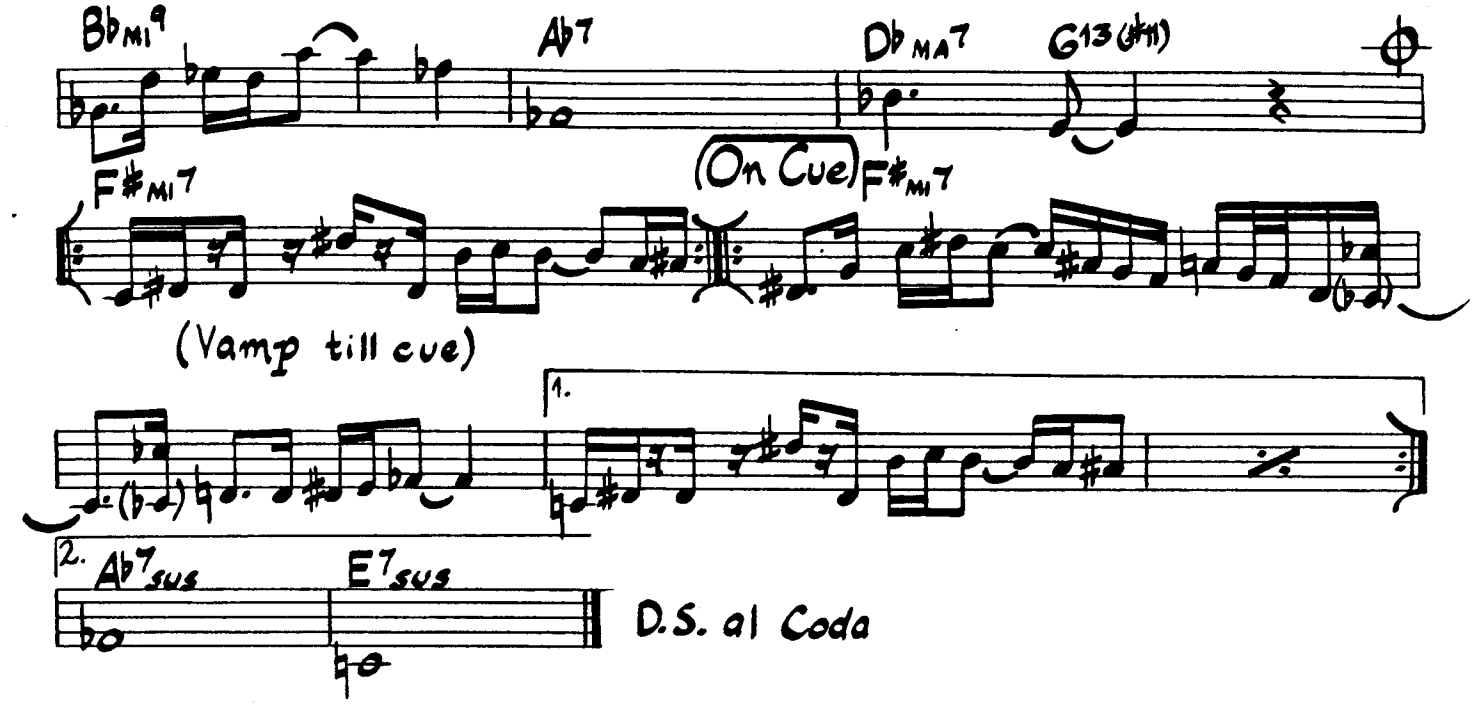
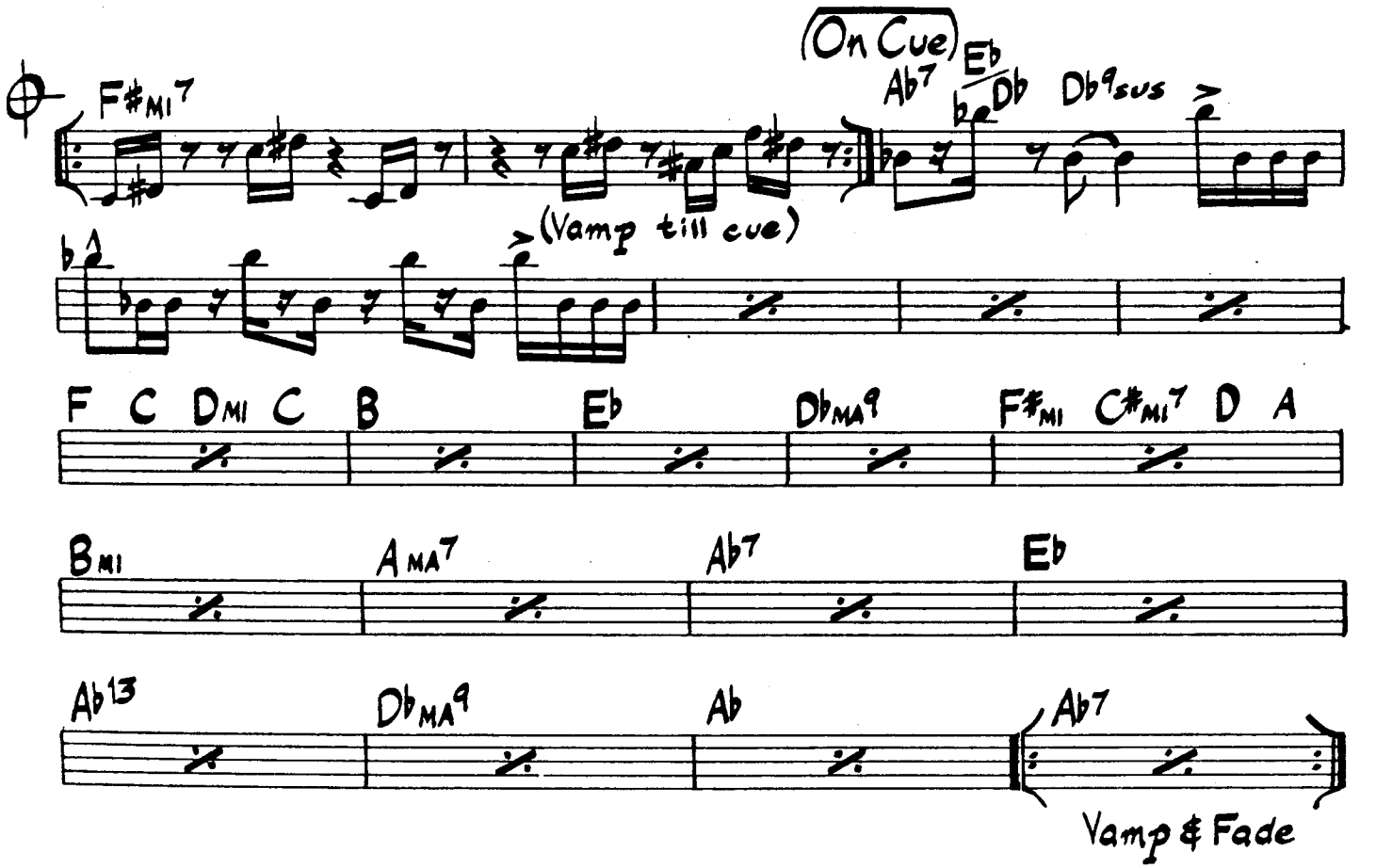


As played on Weather Report's LP "Tale-Spinnin' "

Lusitanos (Bass)



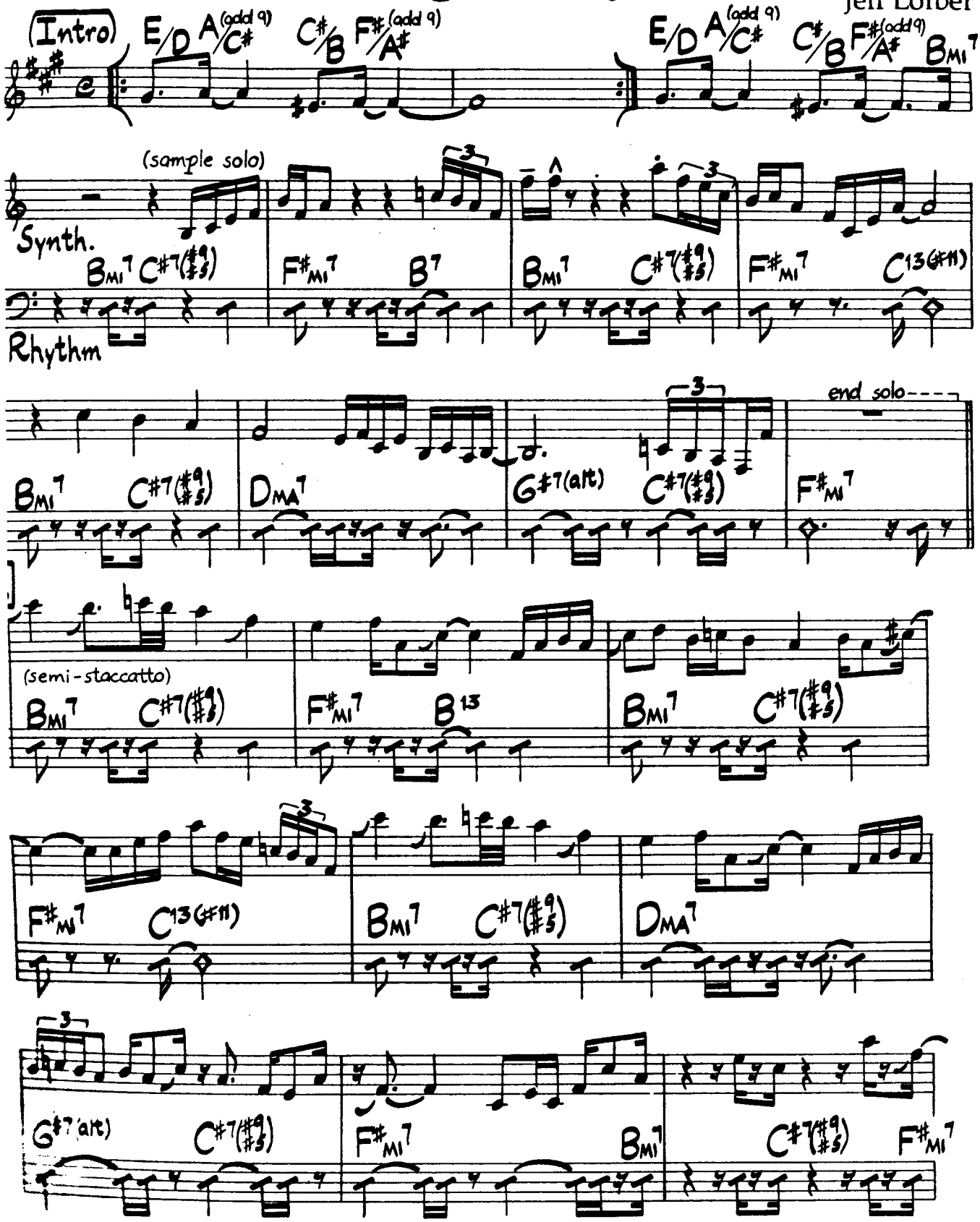

Bb MI9
Ab7
Db MA7
G13(#11)
F#MI7
(On Cue)
F#MI7
(Vamp till cue)
1.
2.
Ab7sus
E7sus
D.S. al Coda


(On Cue)
Eb
F#MI7
Ab7
Db
Db9sus
(Vamp till cue)
F C DMI C B Eb DbMA9 F#MI C#MI7 D A
BMI AMA7 Ab7 Eb
Ab13 DbMA9 Ab Ab7
Vamp & Fade

Magic Lady

dium Funk ♩=116

Jeff Lorber



As played on Jeff Lorber's "Galaxian"

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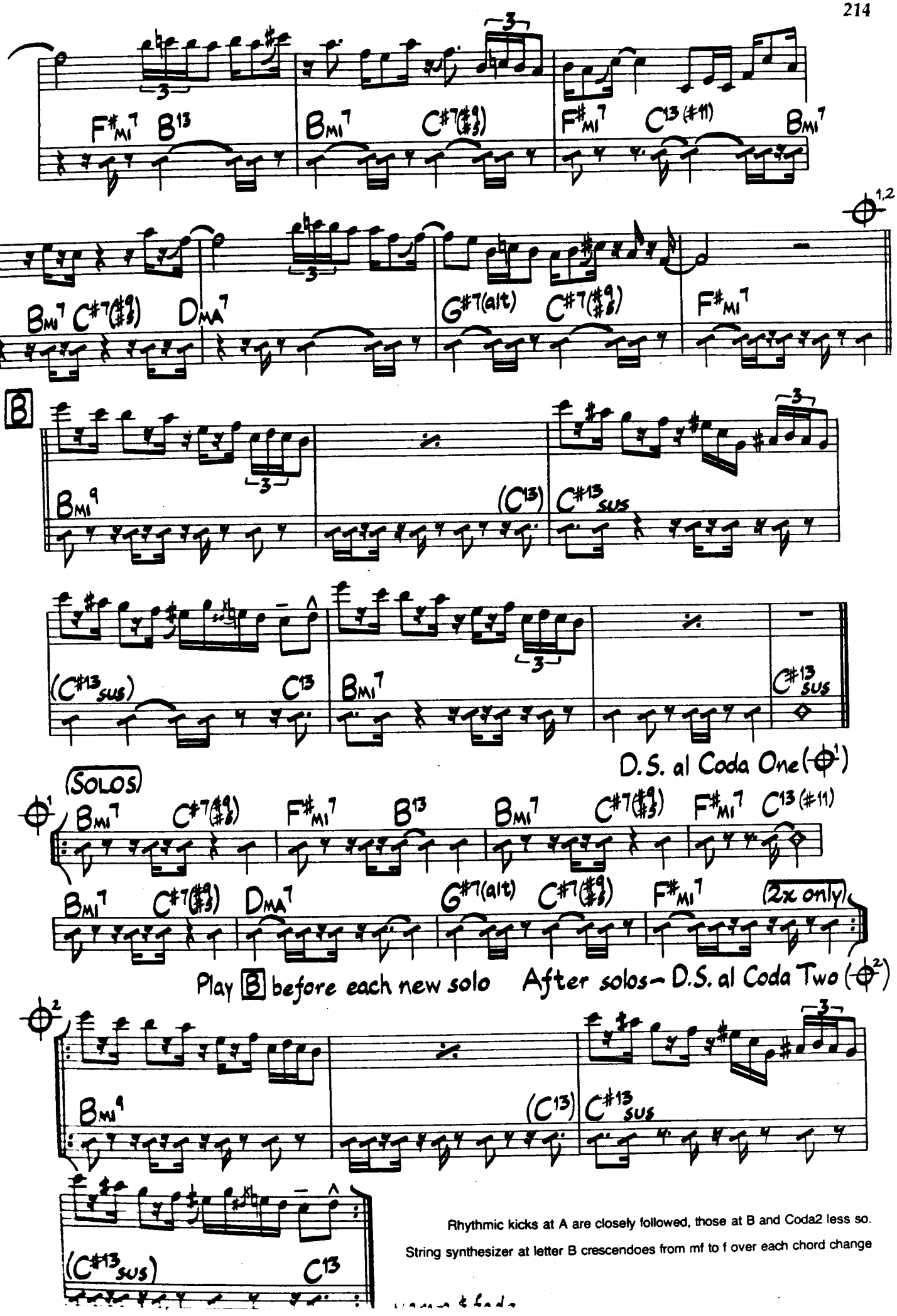


Rhythmic kicks at A are closely followed, those at B and Coda2 less so.

String synthesizer at letter B crescendoes from mf to f over each chord change

Magic Lady (Bass Part)

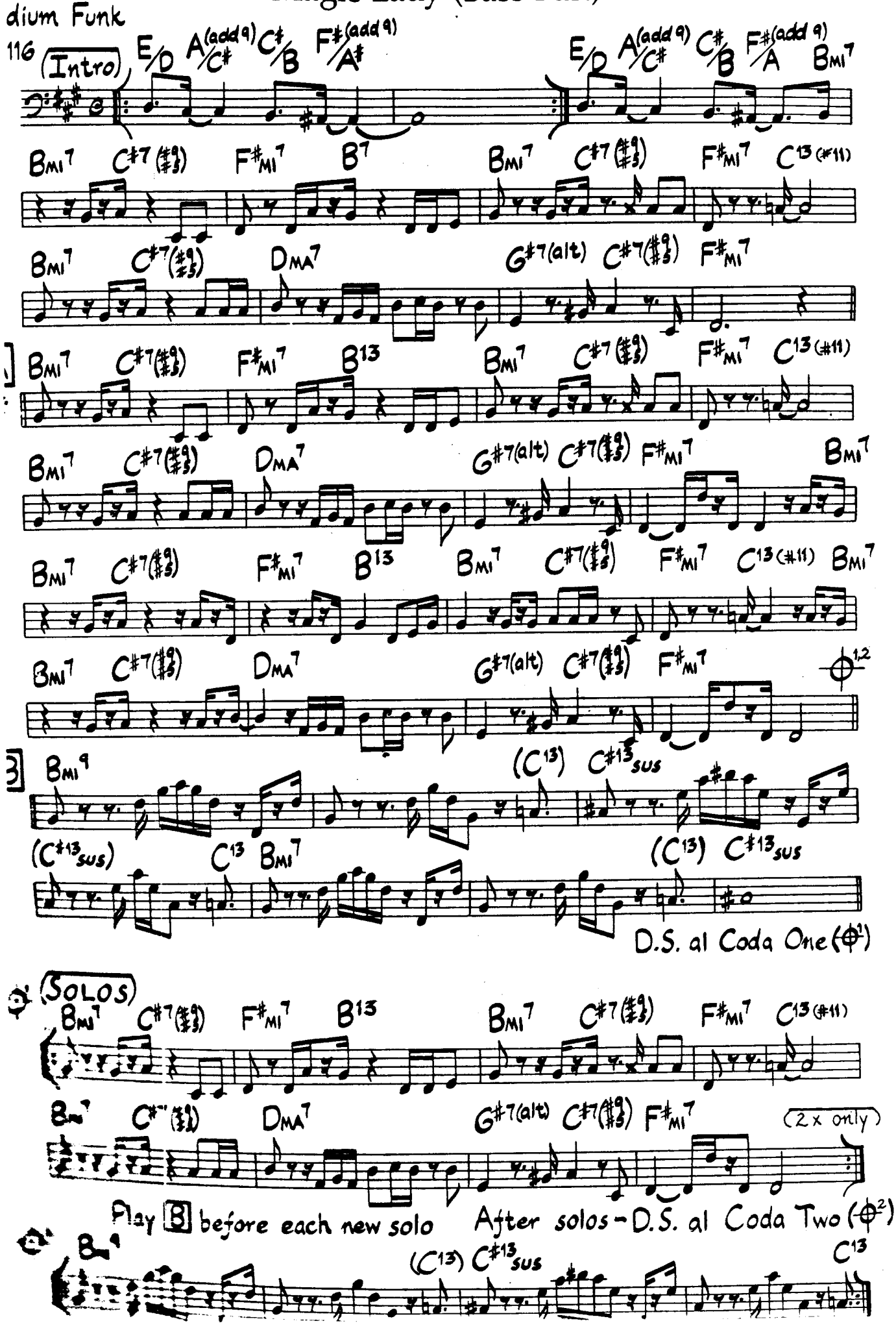
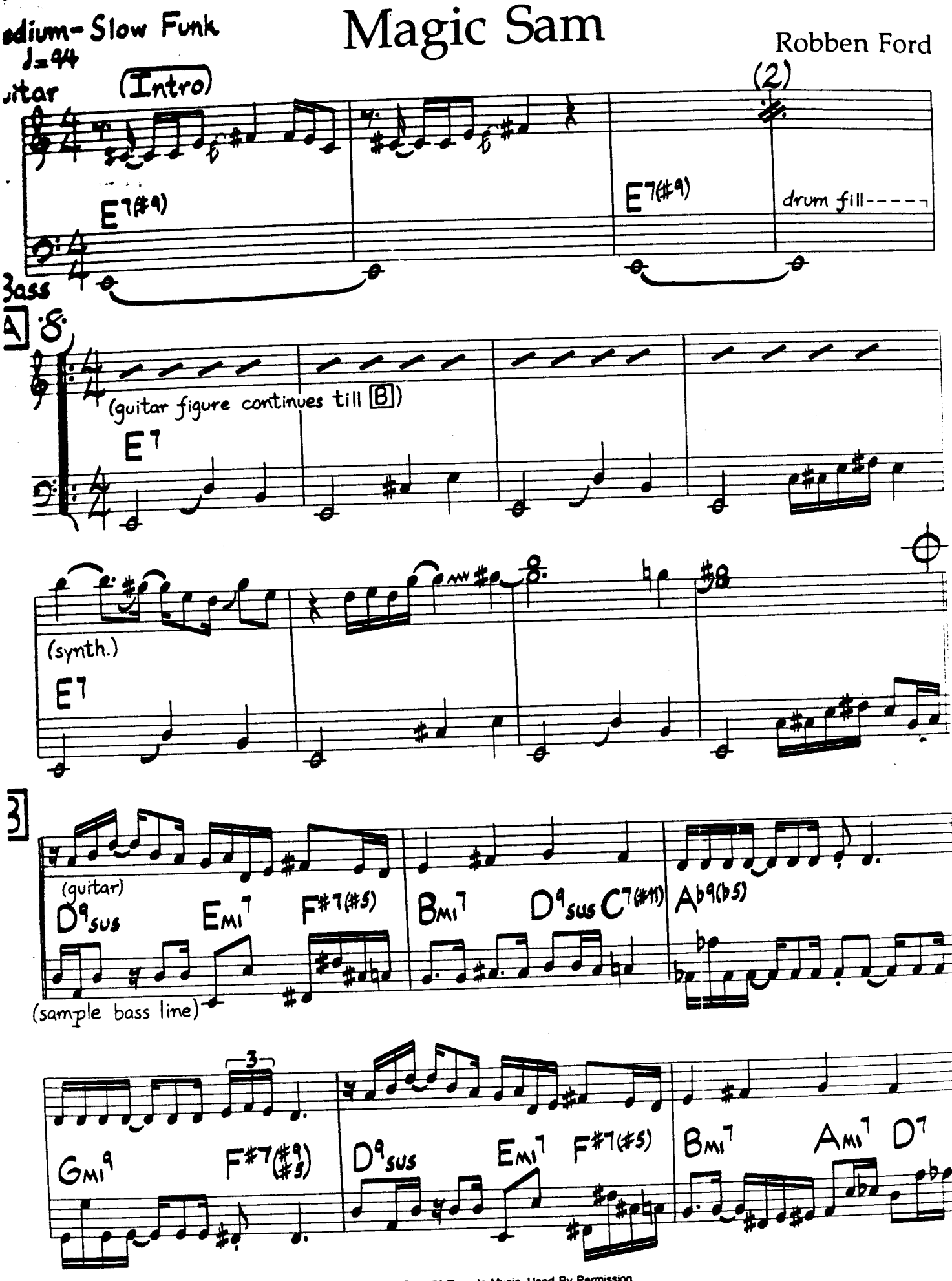


Photo by Tom Copi

Angela Bofill

Magic Sam

Robben Ford



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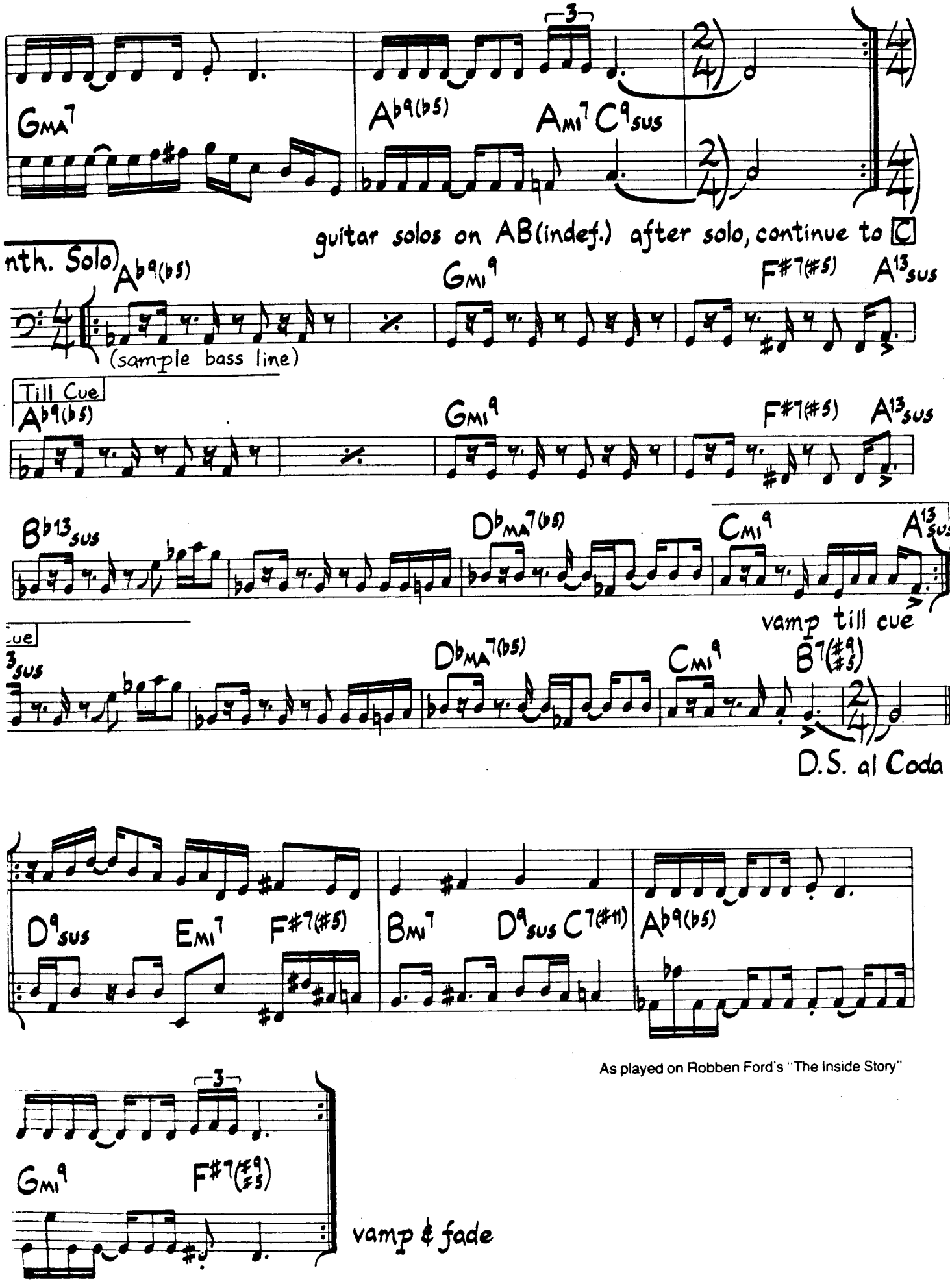
GMA7
Ab9(b5)
AMI7 C9SUS
guitar solos on AB(indef.) after solo, continue to C
nth. Solo
Ab9(b5)
GMI9
F#7(#5)
A13SUS
(sample bass line)
Till Cue
Ab9(b5)
GMI9
F#7(#5)
A13SUS
Bb13SUS
DbMA7(b5)
CMI9
A13SUS
vamp till cue
Cue
13SUS
DbMA7(b5)
CMI9
B7(#9 #5)
D.S. al Coda
D9SUS
EMI7
F#7(#5)
BMI7
D9SUS C7(#11)
Ab9(b5)
As played on Robben Ford's "The Inside Story"
GMI9
F#7(#9 #5)
vamp & fade

Medium-Up
Funk Shuffle
♩=94

Man In The Moon

Jimmy Haslip
Russell Ferrante

(Intro) $F_{MA}^{7(b5)}$ (guitar solo on D.S.- till [A])

(bass) $F_{MA}^{7(b5)}$

[A] C/F (chords w/bass) F/B♭ F/A (N.C.) Ami7/D G/C F/B♭

(sample bass line)

C/F F/B♭ F/A (N.C.) Ami7/D G/C B♭/C

etc.

[B] C/F F/B♭ F/A Ami7/D G/C F/B♭

(piano solo on D.S.- till [D]) (synth.) (rhythm figure continues)

C/F F/B♭ F/A Ami7/D G/C B♭/C

C/F F/B♭ F/A Ami7/D G/C F/B♭

Ami7 D7sus D7 G13sus C9sus

[C] C/F F/B♭ F/A Ami7/D G/C F/B♭

C/F F/B♭ F/A Ami7/D G/C B♭/C

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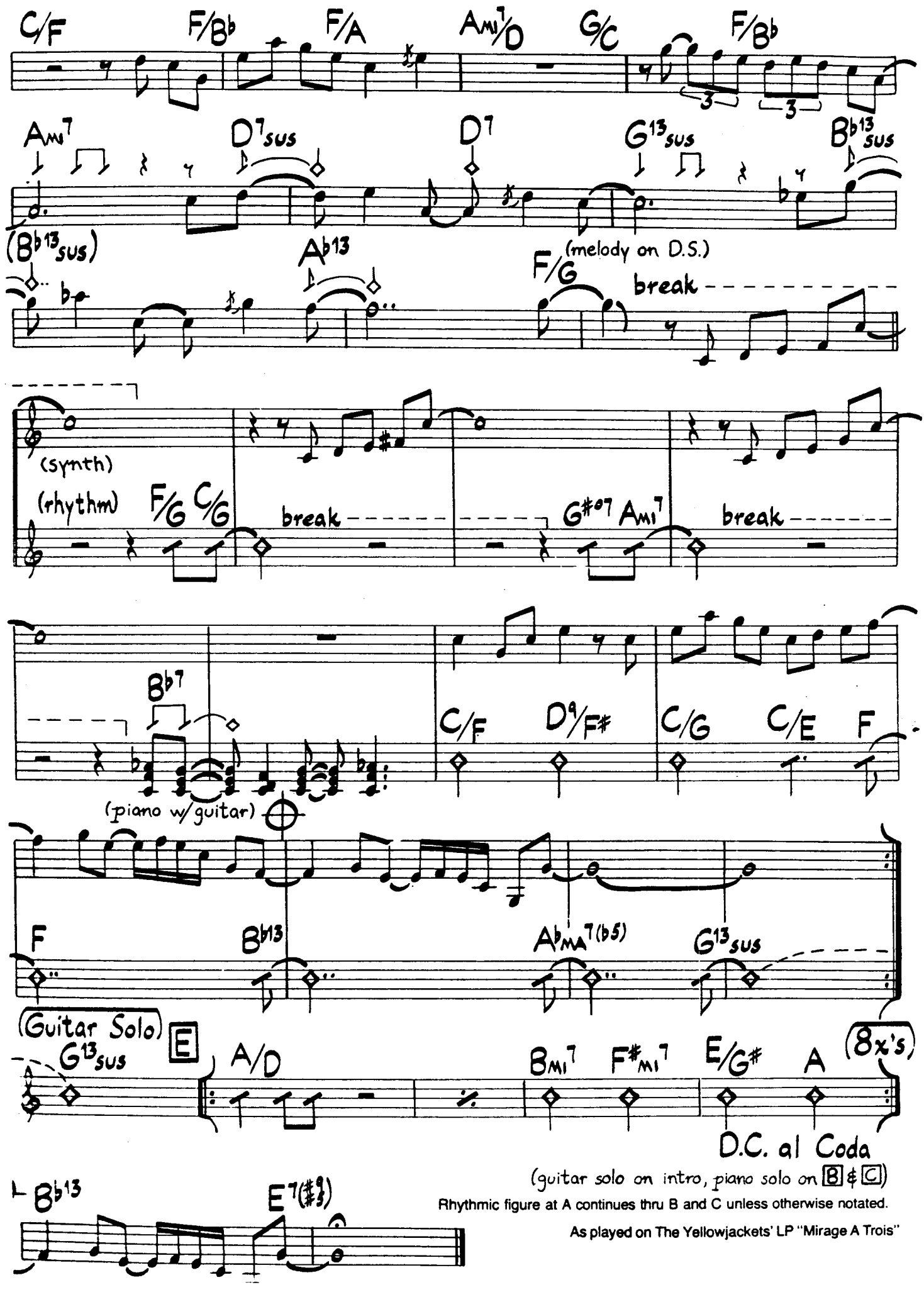


Rhythmic figure at A continues thru B and C unless otherwise notated.

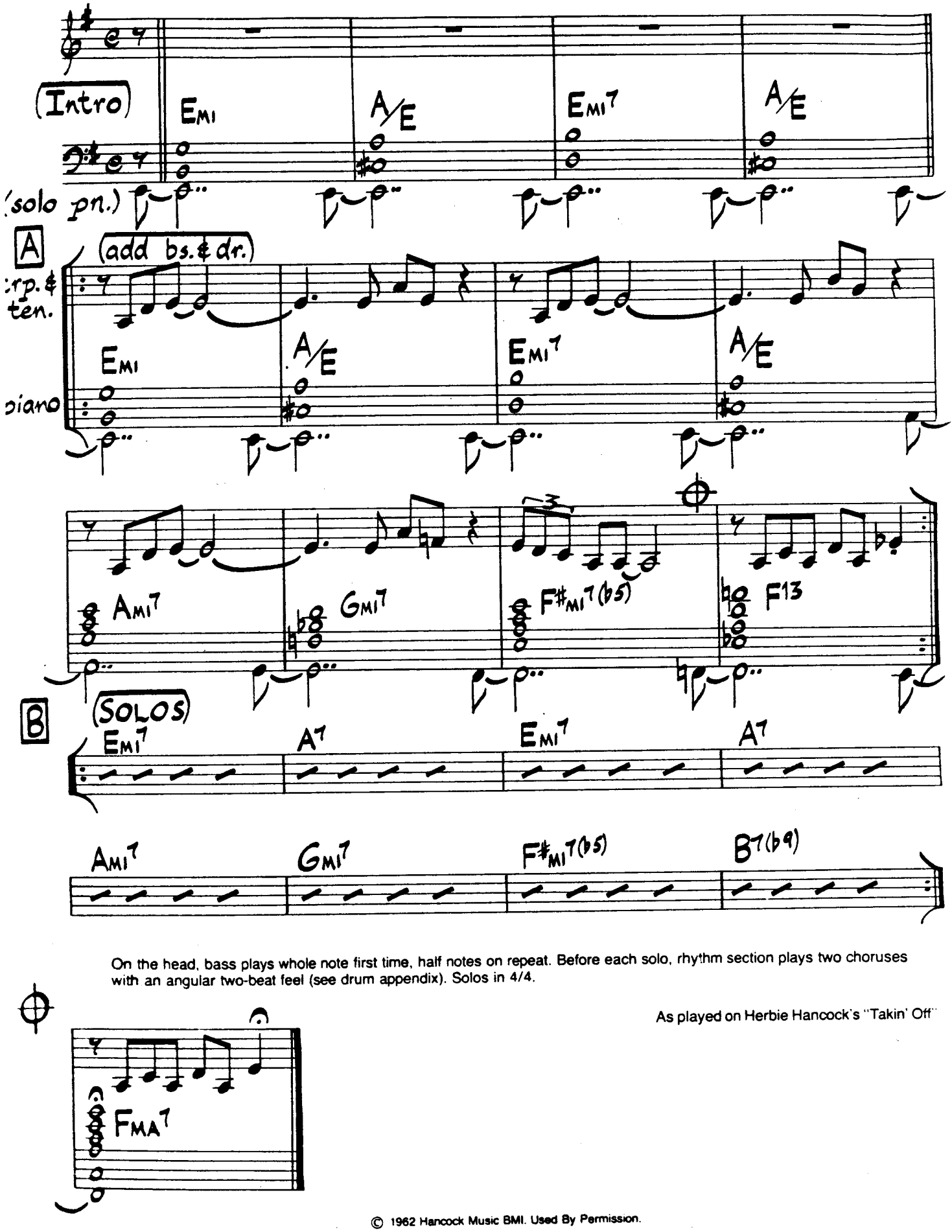
As played on The Yellowjackets' LP "Mirage A Trois"

Dexter Gordon & Jon Hendricks

ium Swing
178

The Maze

Herbie Hancock



On the head, bass plays whole note first time, half notes on repeat. Before each solo, rhythm section plays two choruses with an angular two-beat feel (see drum appendix). Solos in 4/4.

As played on Herbie Hancock's "Takin' Off"

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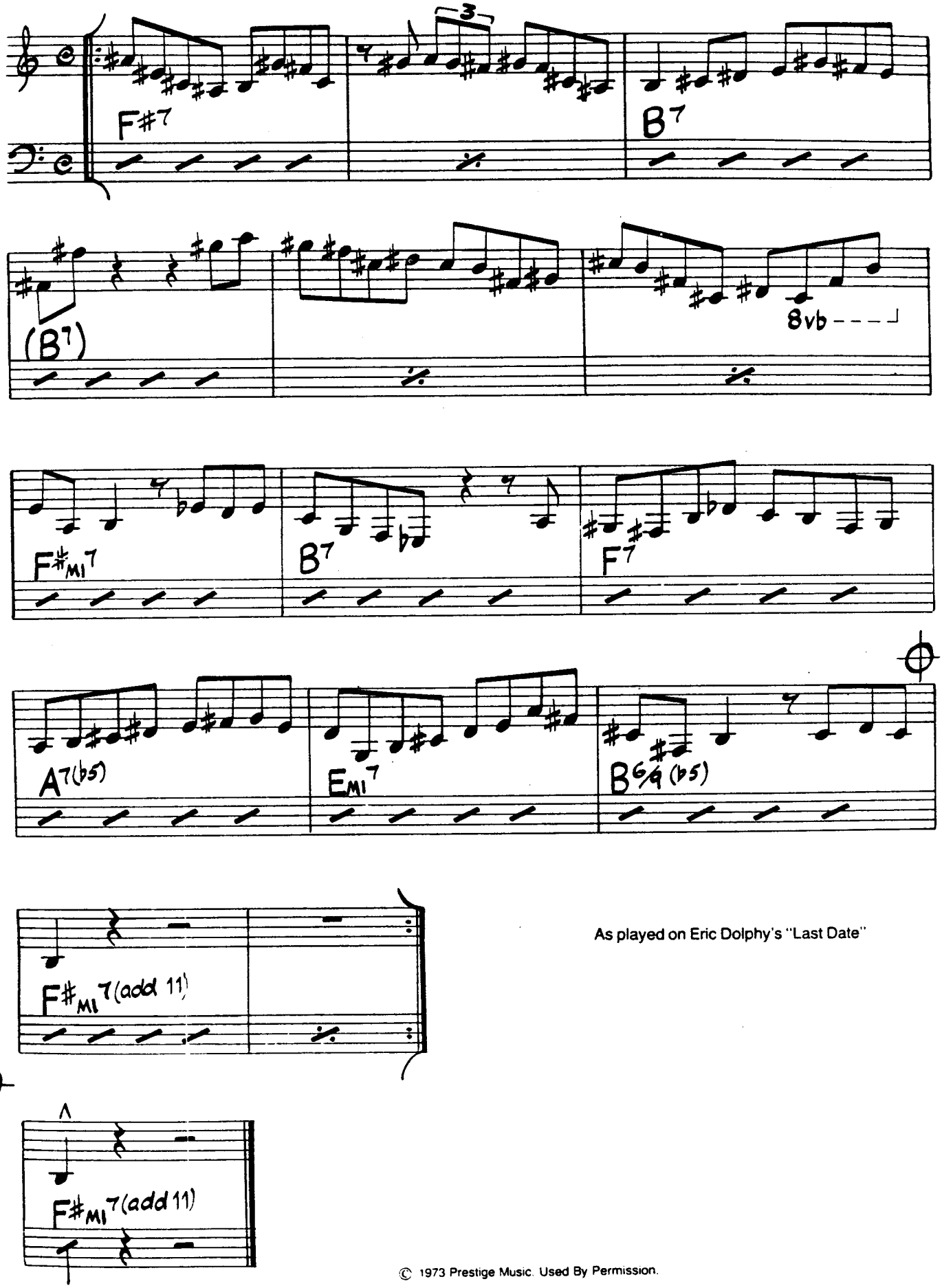
um-Up Swing
♩=196

Miss Ann

Eric Dolphy



As played on Eric Dolphy's "Last Date"

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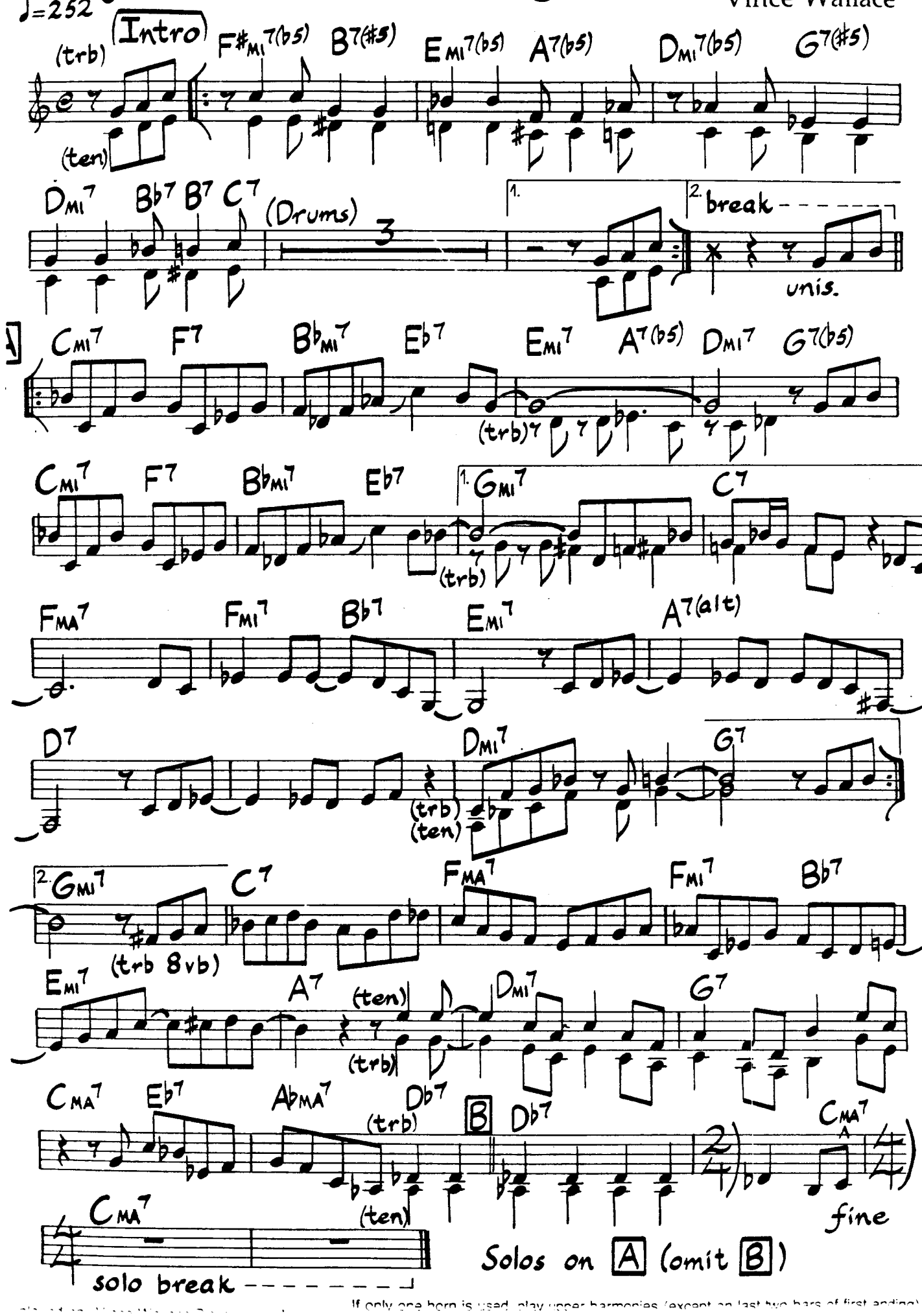
The Missing Link

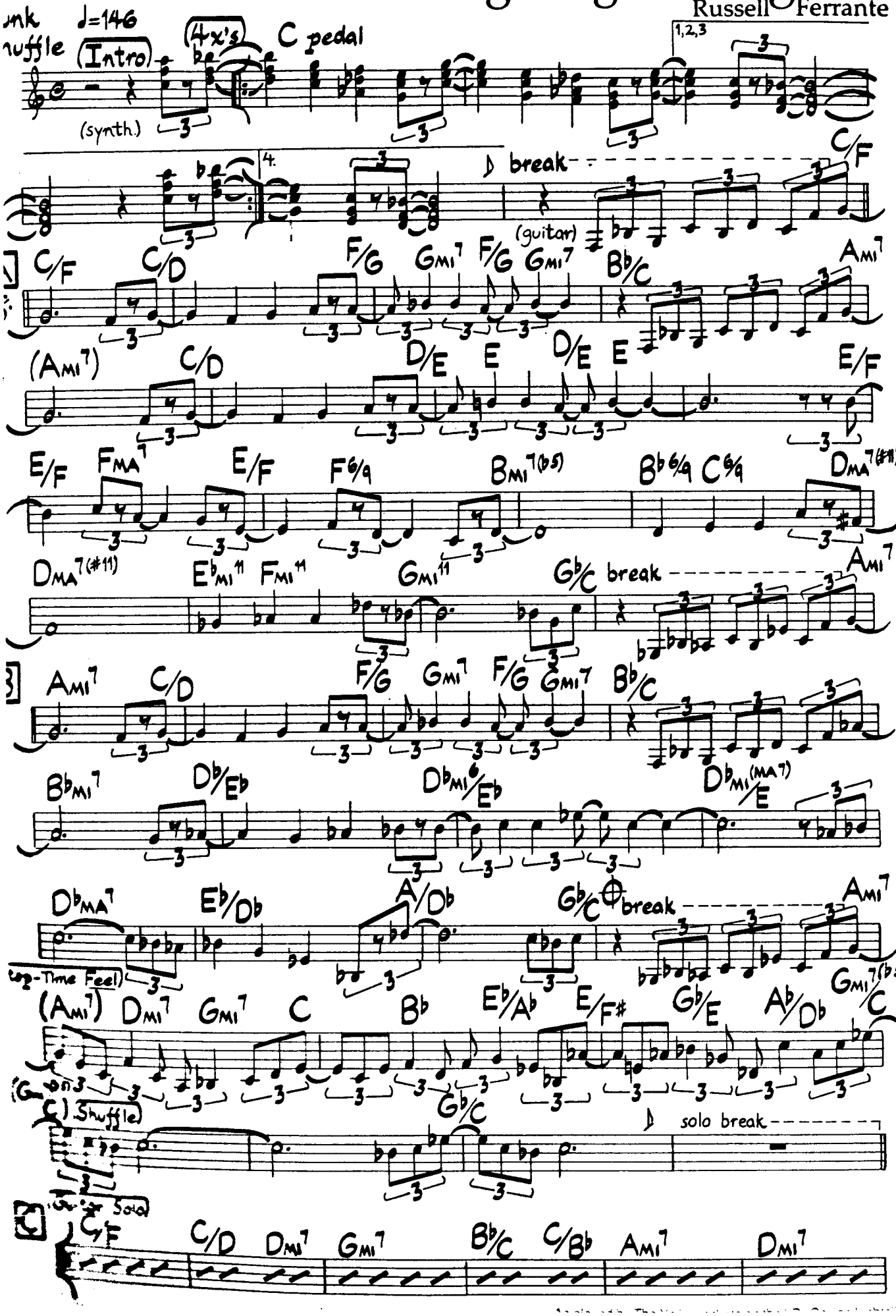
Vince Wallace

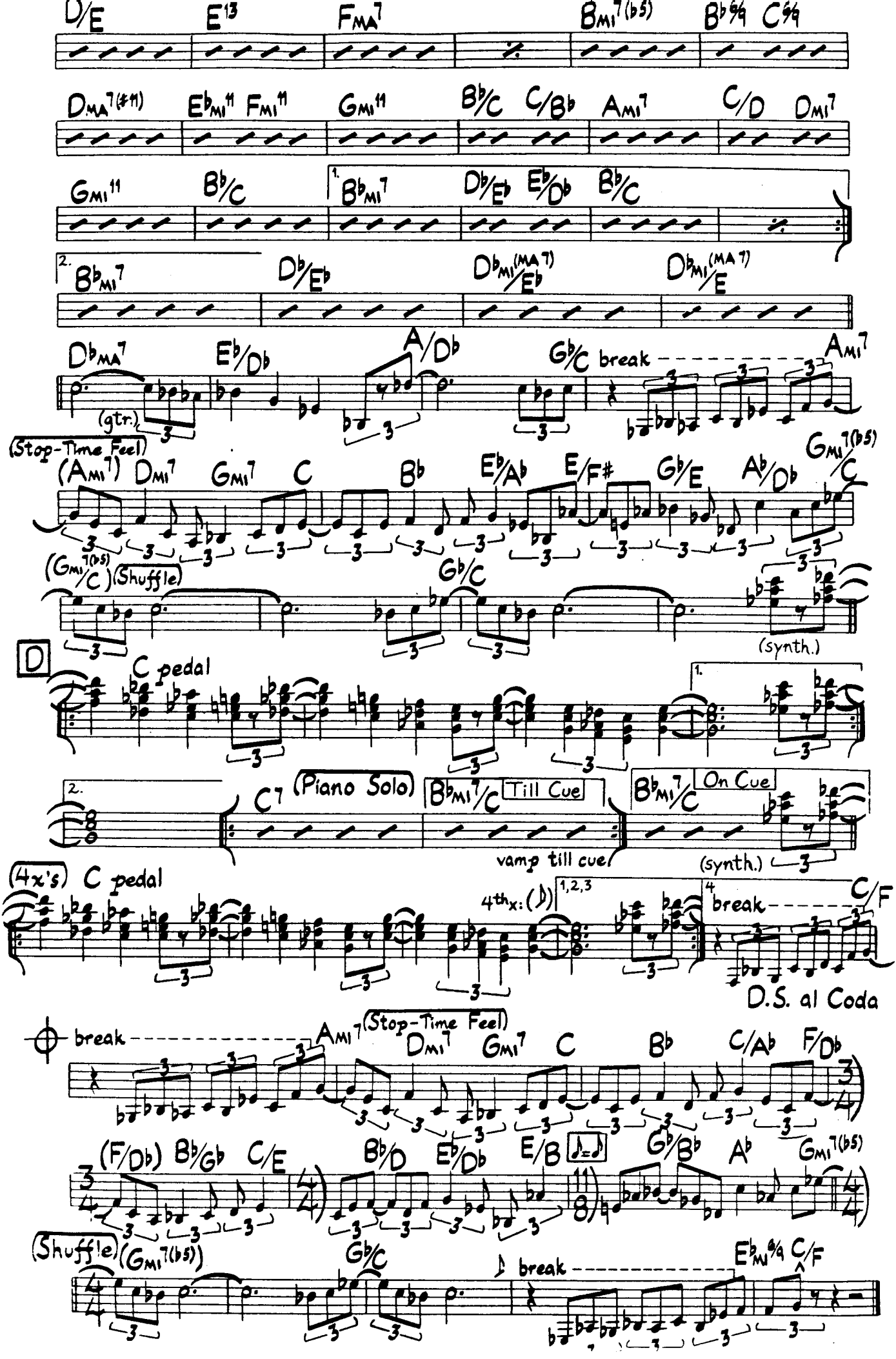


If only one horn is used, play upper harmonies (except on last two bars of first ending)

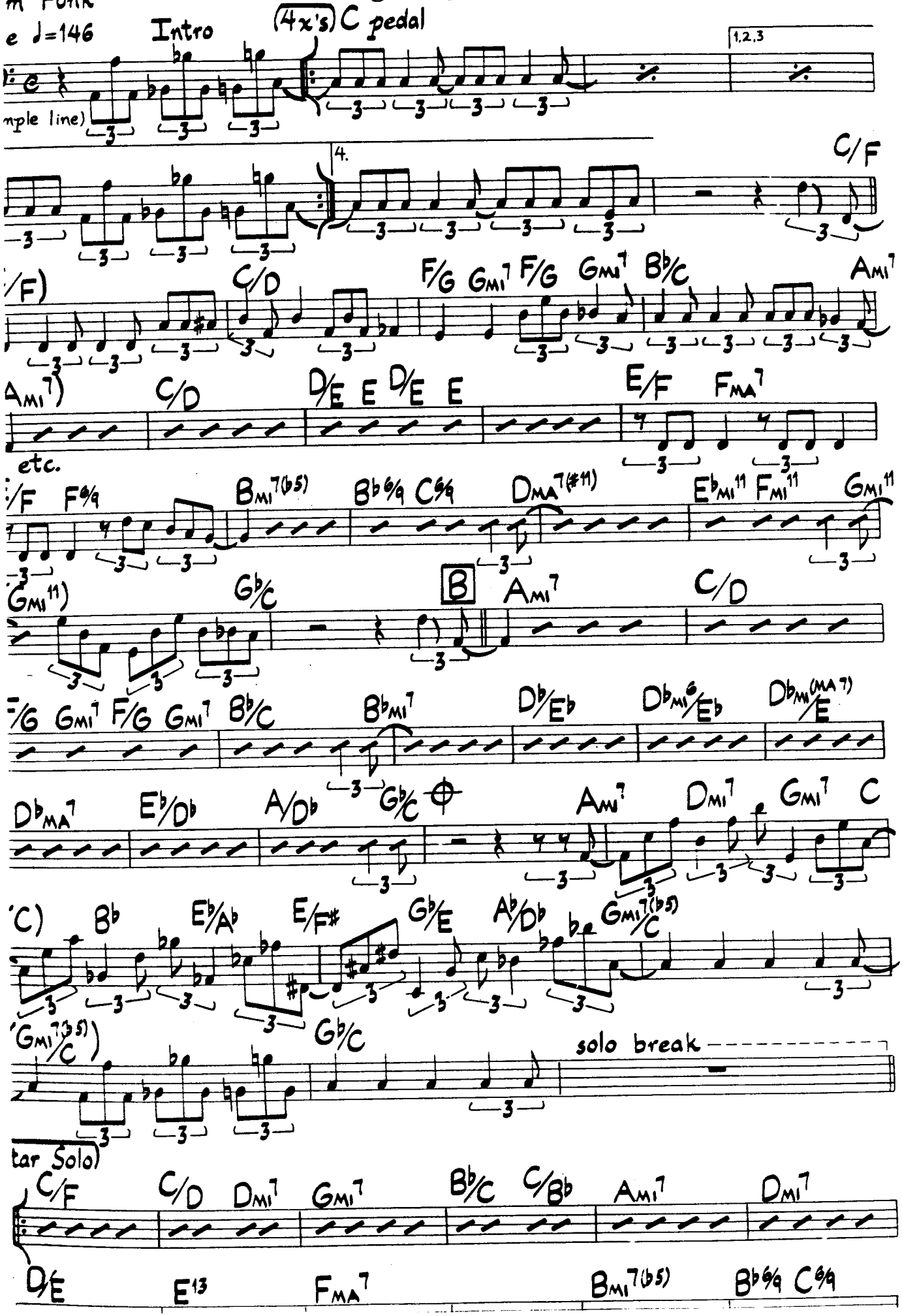
Monmouth College Fight Song

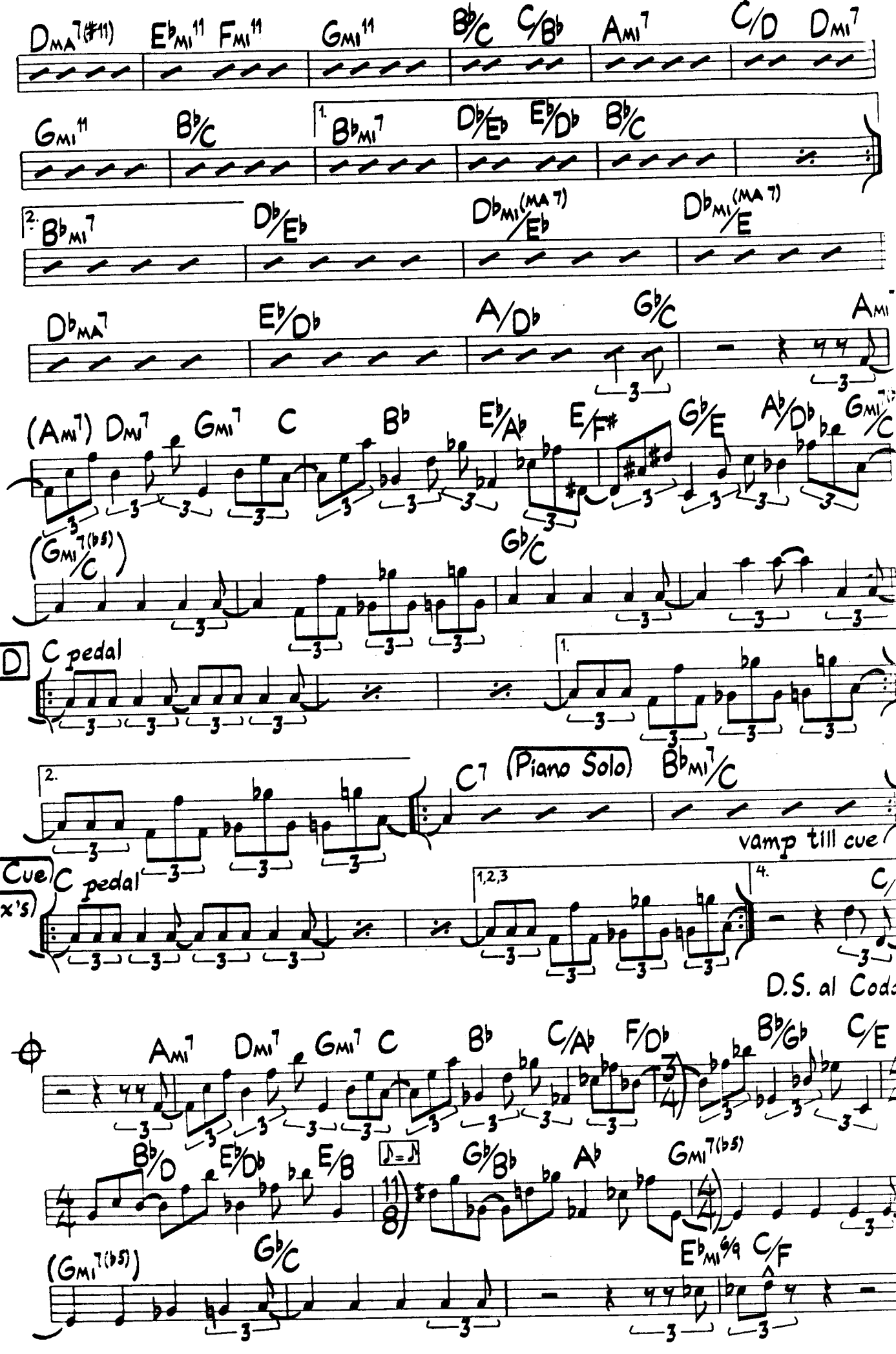
Russell Ferrante




D/E E13 FMA7 BMI7(b5) Bb9/9 C9/9
DMA7(#11) EbMI11 FMI11 GMI11 Bb/C C/Bb AMI7 C/D DMI7
GMI11 Bb/C 1. BbMI7 Db/Eb Eb/Db Bb/C
2. BbMI7 Db/Eb DbMI(MA7)/Eb DbMI(MA7)/E
DbMA7 Eb/Db A/Db Gb/C break AMI7
(gtr.)
(Stop-Time Feel)
(AMI7) DMI7 GMI7 C Bb Eb/Ab E/F# Gb/E Ab/Db GMI7(b5)/C
(GMI7(b5)/C) (Shuffle) Gb/C
(synth.)
D
C pedal
1.
2.
C7 (Piano Solo) BbMI7/C Till Cue
vamp till cue
BbMI7/C On Cue
(synth.)
(4x's) C pedal
4thx: (1,2,3)
4 break C/F
D.S. al Coda
break AMI7 (Stop-Time Feel) DMI7 GMI7 C Bb C/Ab F/Db
(F/Db) Bb/Gb C/E Bb/D Eb/Db E/B Gb/Bb Ab GMI7(b5)
(Shuffle) (GMI7(b5)) Gb/C break EbMI9/9 C/F

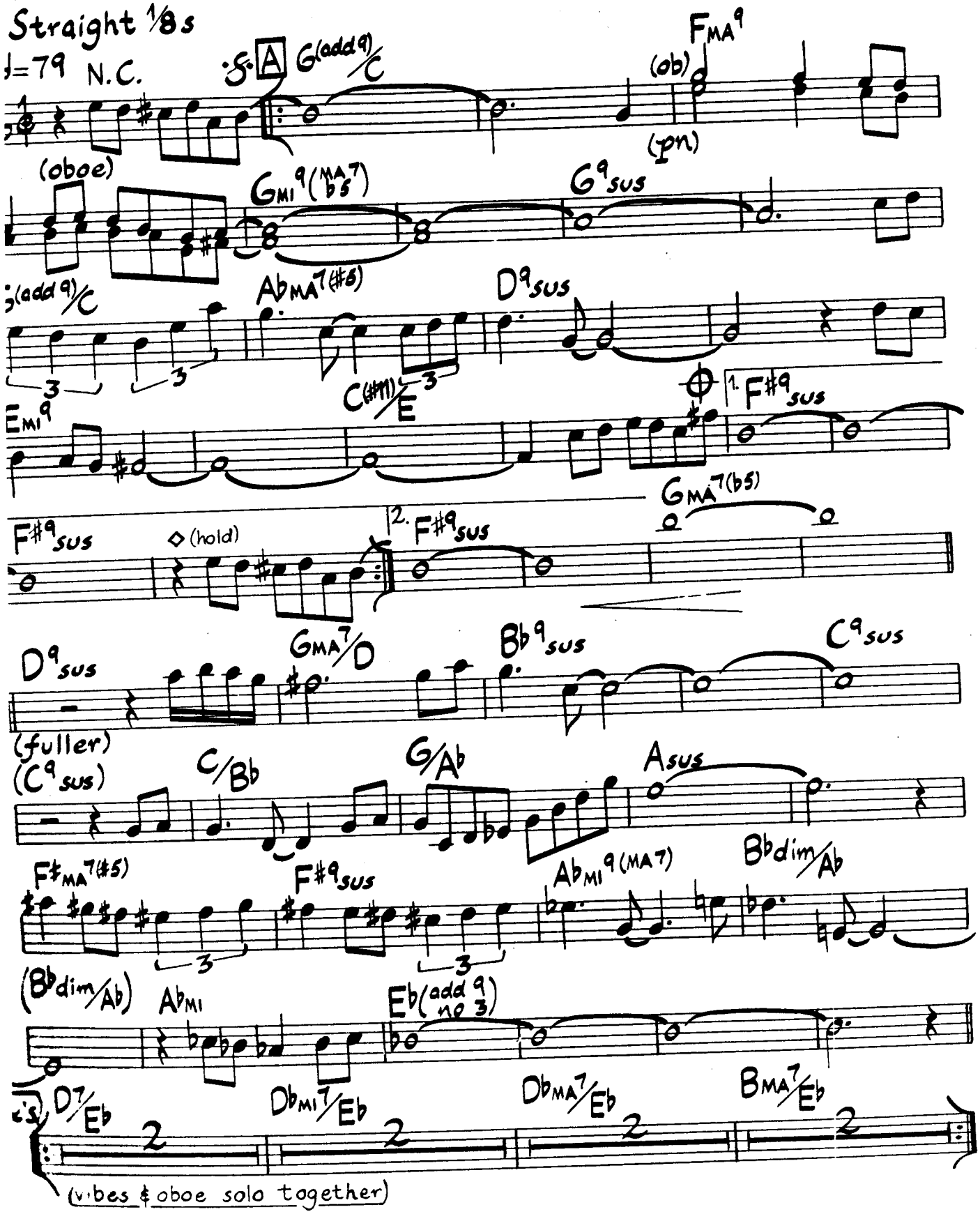
Monmouth College Fight Song (Bass Part)




DMA7(#11) EbMI11 FMI11 GMI11 Bb/C C/Bb AMI7 C/D DMI7
GMI11 Bb/C 1. BbMI7 Db/Eb Eb/Db Bb/C
2. BbMI7 Db/Eb DbMI(MA7)/Eb DbMI/E(MA7)
DbMA7 Eb/Db A/Db Gb/C AMI
(AMI7) DMI7 GMI7 C Bb Eb/Ab E/F# Gb/E Ab/Db GMI7/C
(GMI7(b5)/C) Gb/C
D C pedal 1.
2. C7 (Piano Solo) BbMI7/C
vamp till cue
On Cue (4x's) C pedal 1,2,3 4. C/
D.S. al Coda
AMI7 DMI7 GMI7 C Bb C/Ab F/Db Bb/Gb C/E
Bb/D Eb/Db E/B Gb/Bb Ab GMI7(b5)
(GMI7(b5)) Gb/C EbMI6/9 C/F

Moon And Mind

Paul McCandless



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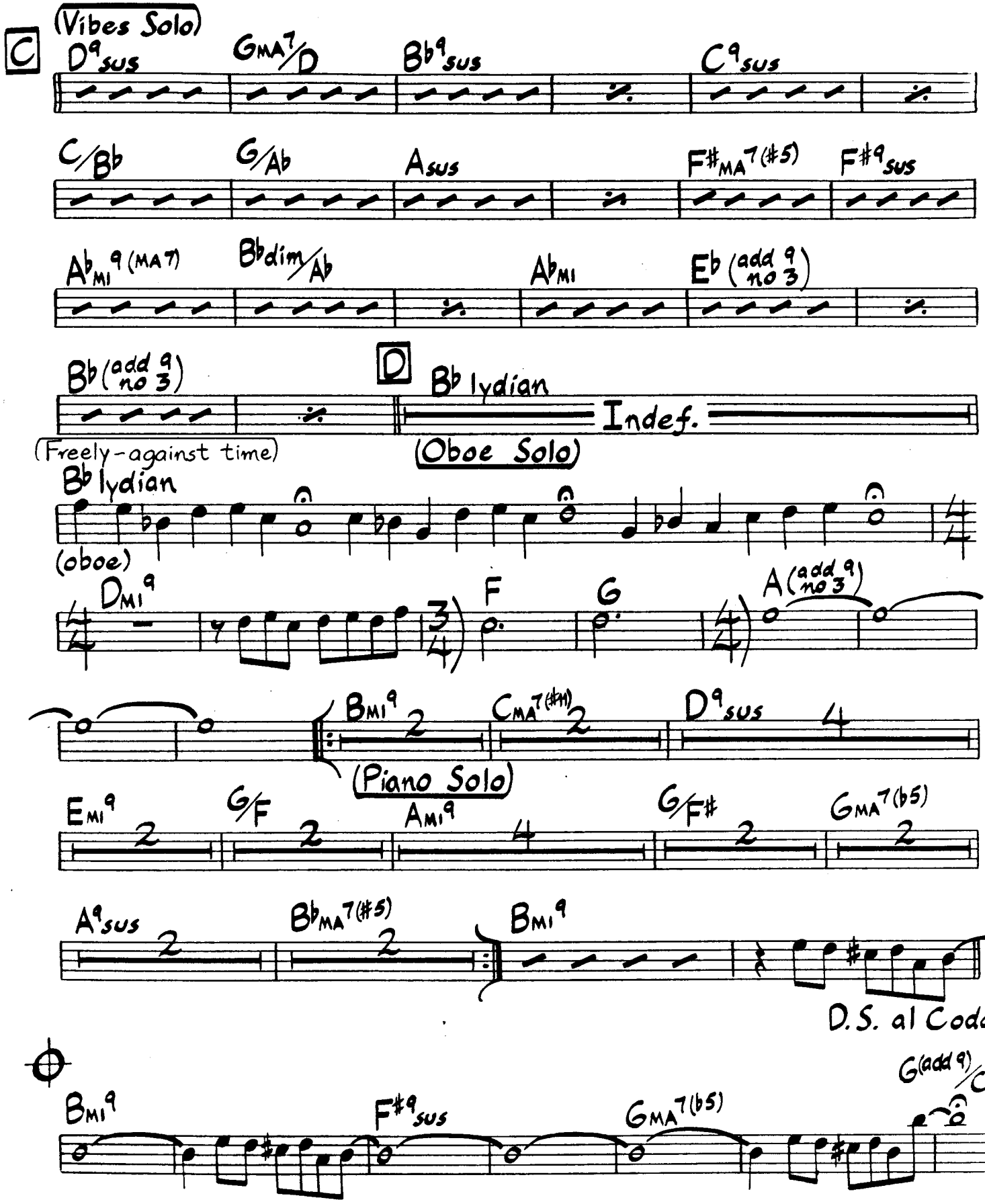


Vibes generally double the oboe at A and B.

As played on Paul McCandless' "All The Mornings Bri

Morning

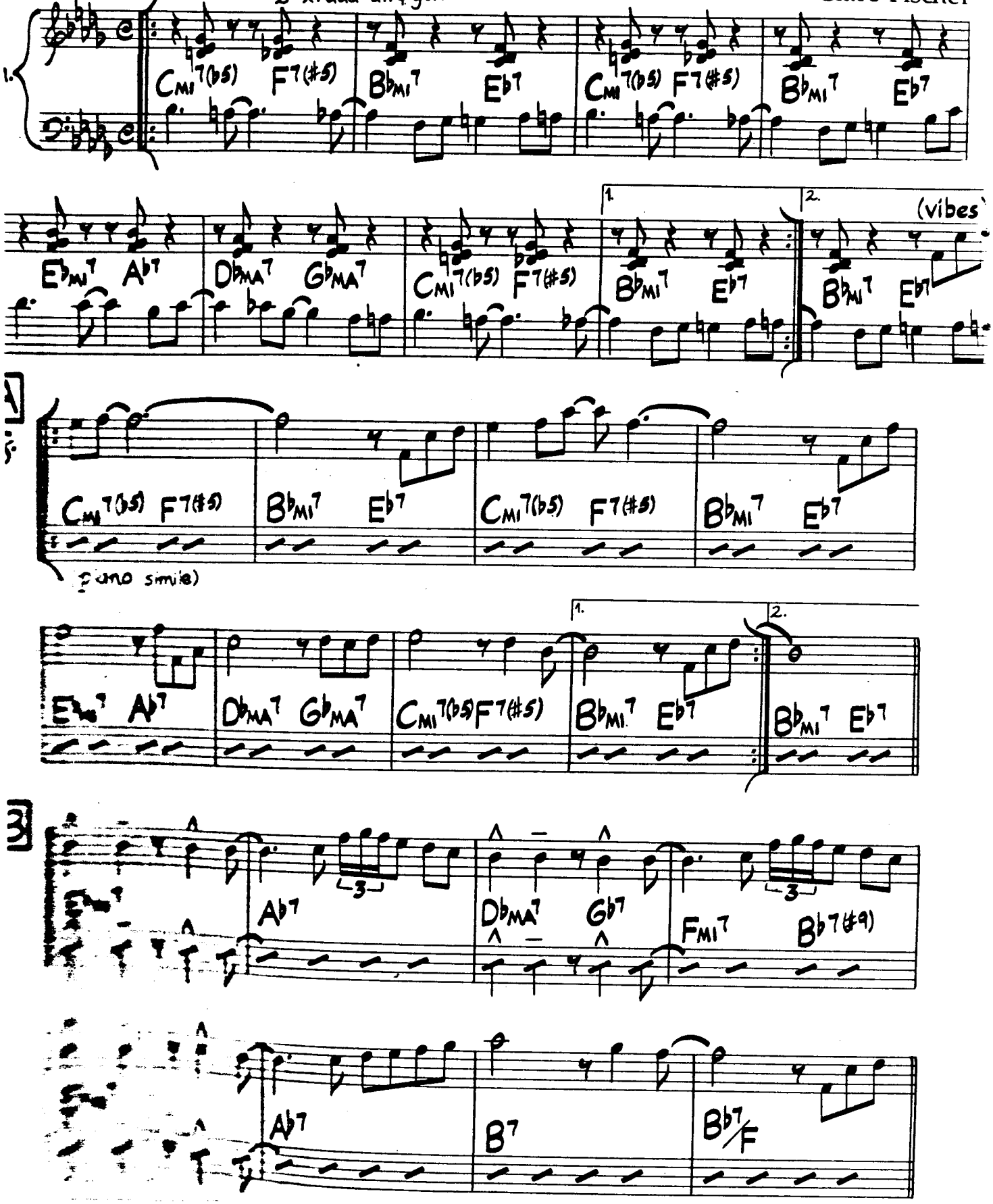
Clare Fischer

ledium - Slow Latin

♩=111

(Intro)

1st x: elec. pn. w/bs
2nd x: add dr. & gtr.



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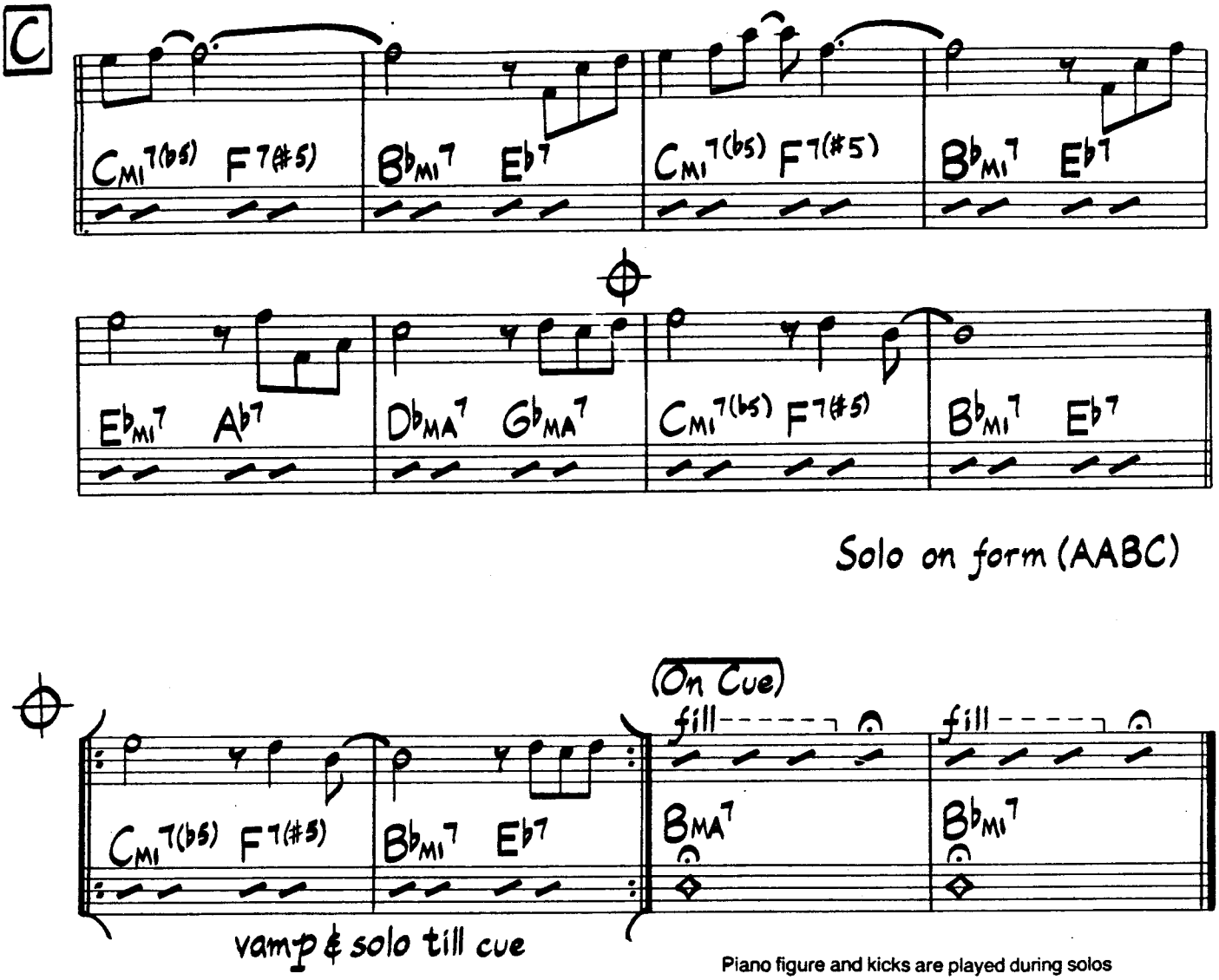


Piano figure and kicks are played during solos

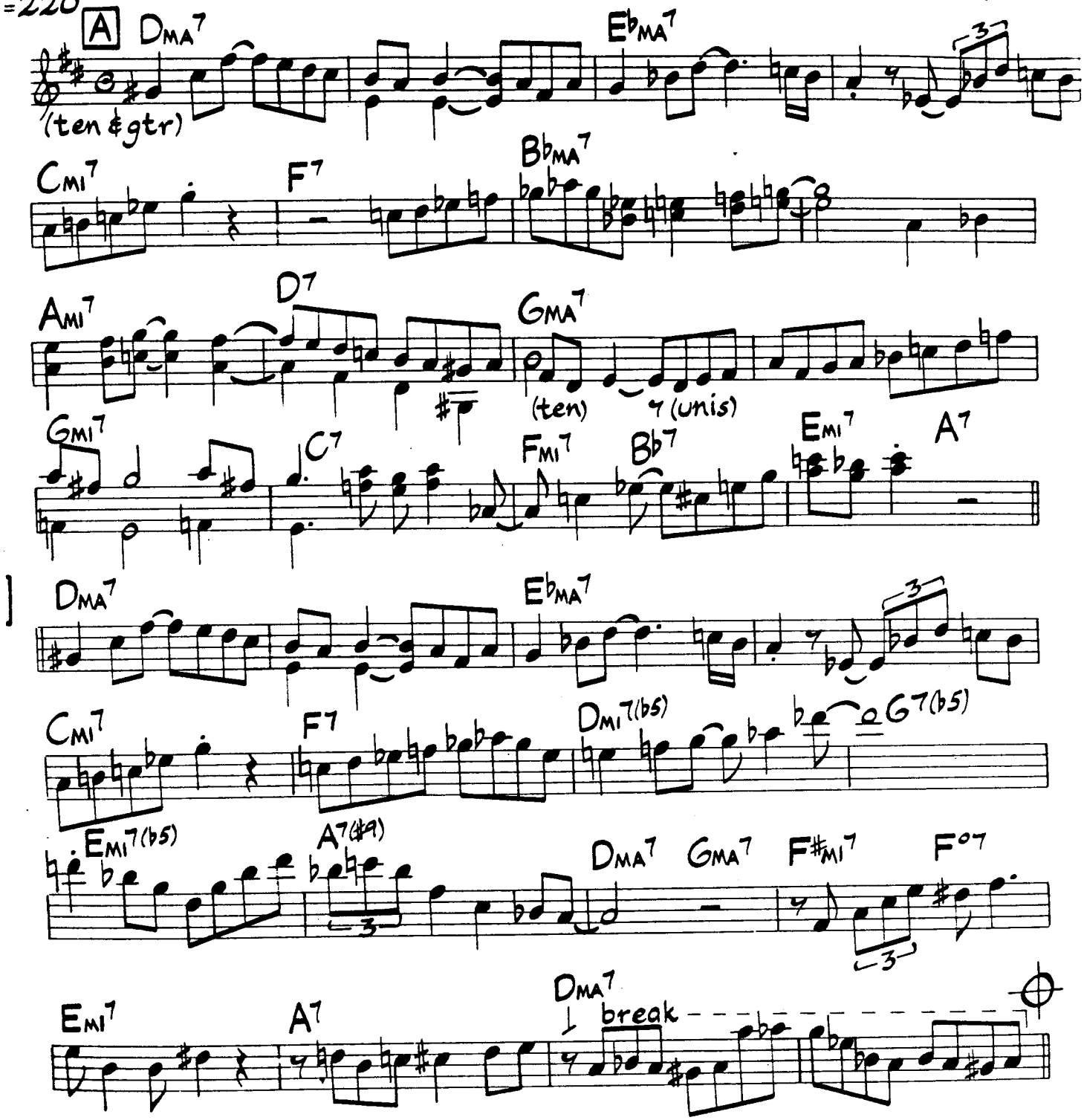
As played on Cal Tjader's "Here"

LYRICS (Not present on this recorded version)

What of a morning
That brings a day so gently,
And bathes the leaves
Of memories
That fell so long ago.
I still recall you
In all these early hours,
Though I were there
Once more to share
A love lost long ago.
Crassness of youth,
Concluding only half of the truth,
Exuding only one small percent
Of what I surely felt for you.
And then one morning
That brought a day so gently,
We set apart
Things of the heart
And lost love long ago.

Motion

Jimmy Raney



As played on Stan Getz' "Early Getz"

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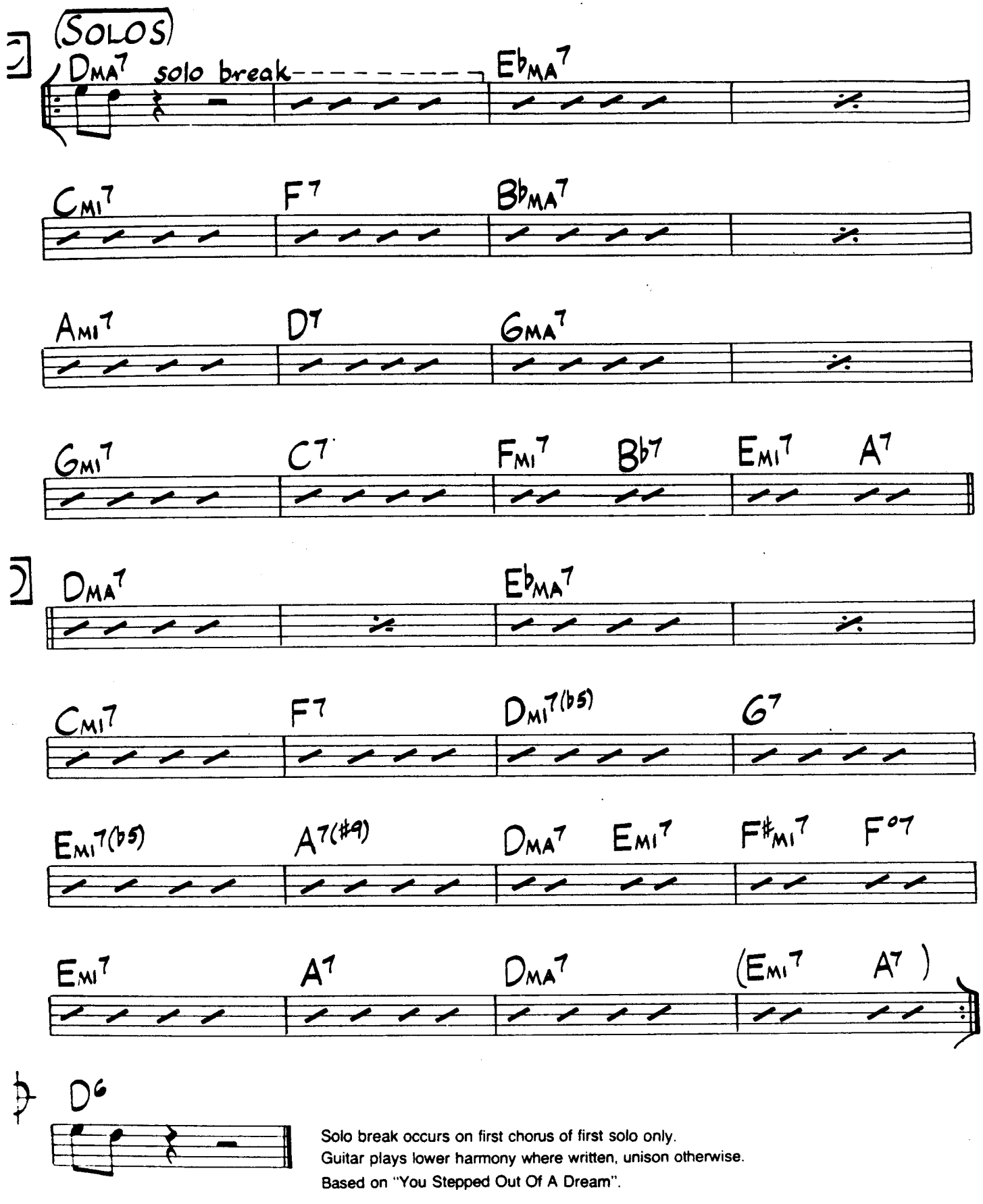


Solo break occurs on first chorus of first solo only.
Guitar plays lower harmony where written, unison otherwise.
Based on "You Stepped Out Of A Dream".

Neo Terra

Freddie Hubbard

dium Latin/Funk

♩=118 $D^{sus(\flat 9)}$ (add light drums 5th x, then flutes & strings)

$D^{sus(\flat 9)}$ (gtr.) vamp till cue

(trp)

(fl. - tacet 1st x)

$D^{MI9(\flat 5)}$ D^{MI9}

$D^{sus(\flat 9)}$ 1 1.2

$D^{sus(\flat 9)}$ (phrygian) 8 2.

(flutes fill) (trp)

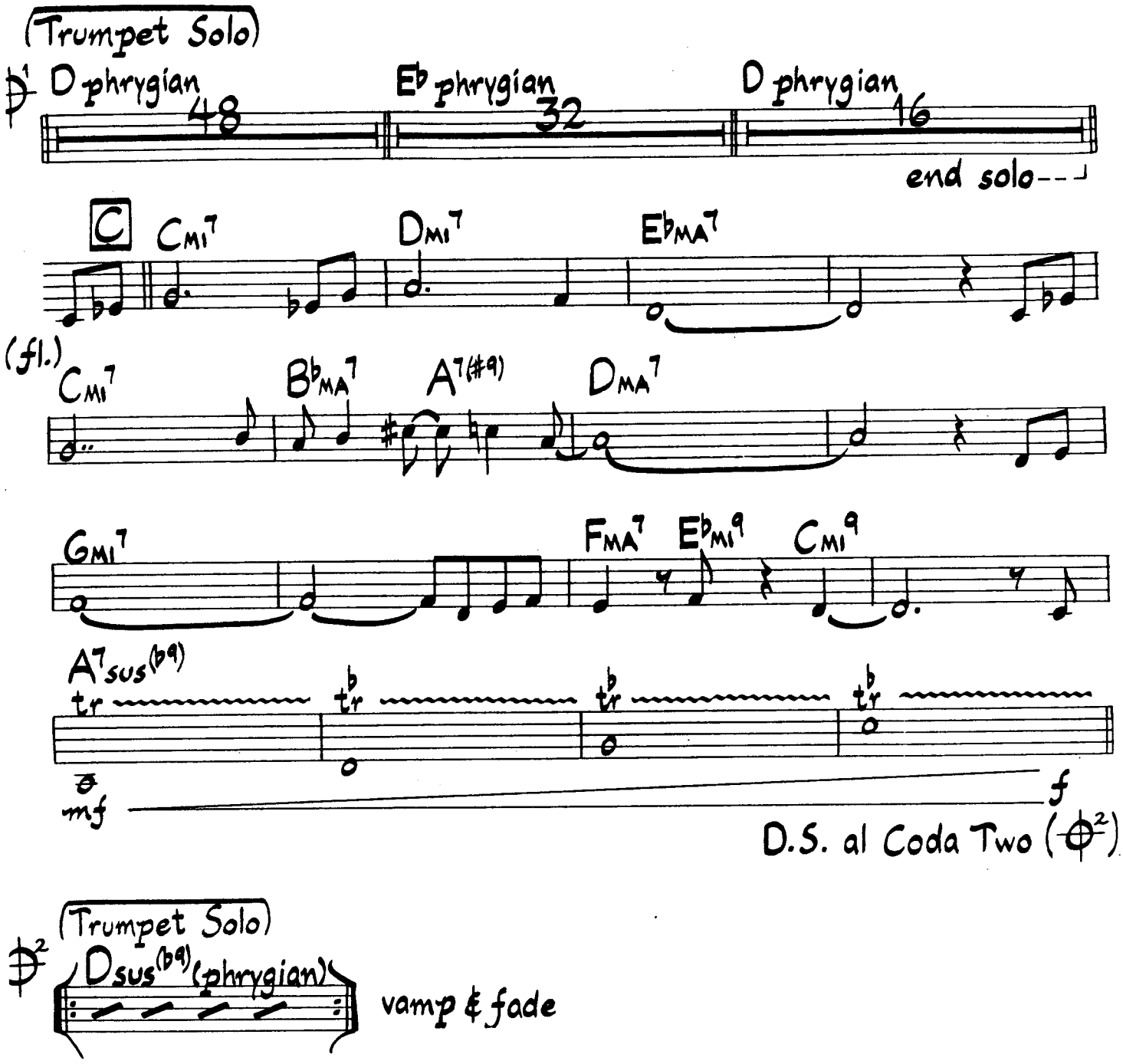
C^{MI7} D^{MI7} $E^{\flat MA7}$

C^{MI7} $B^{\flat MA7}$ $A^{7(\sharp 9)}$ D^{MA7}

G^{MI7} F^{MA7} $E^{\flat MI9}$ C^{MI9}

$A^{7sus(\flat 9)}$

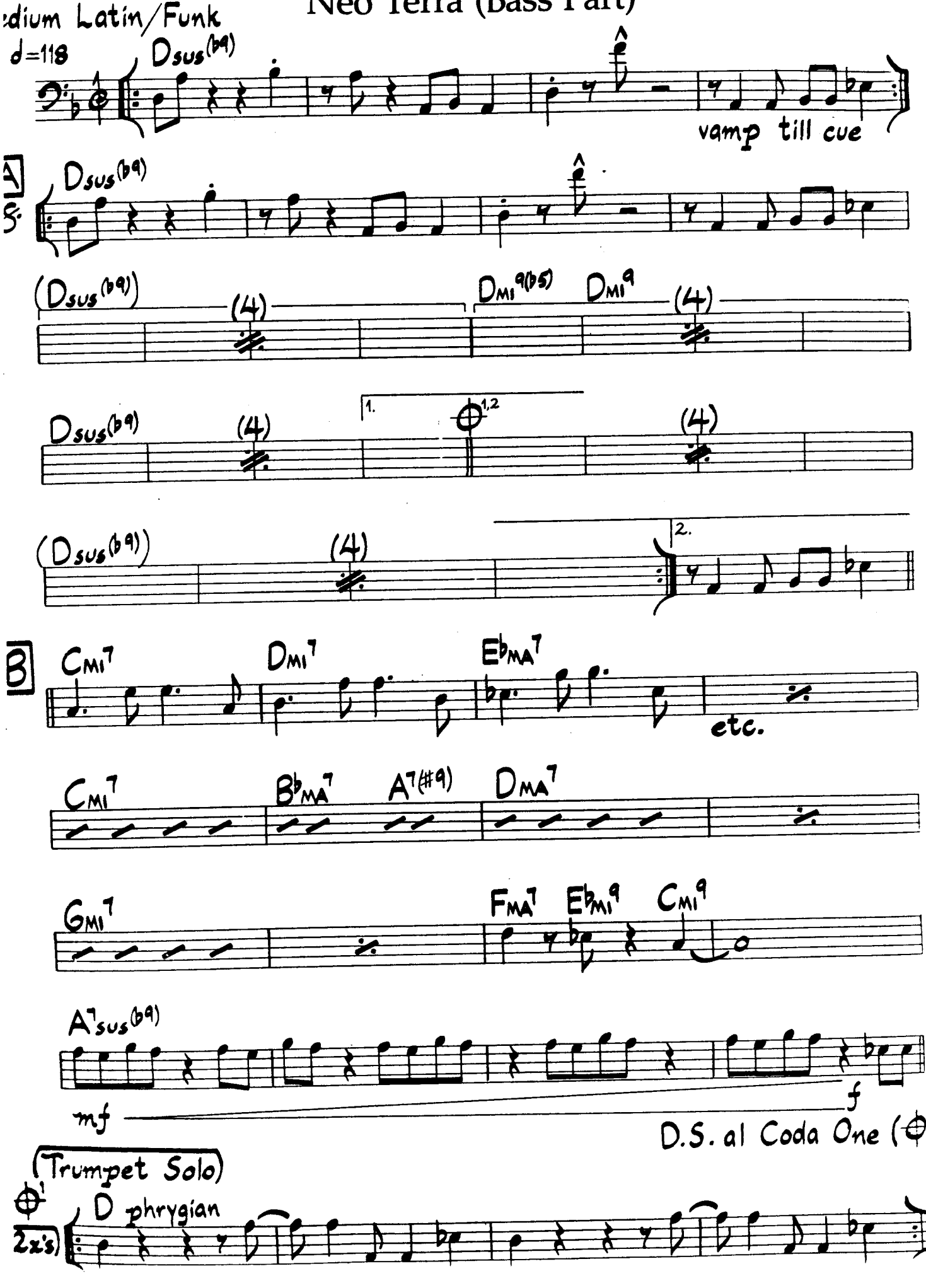
mf f

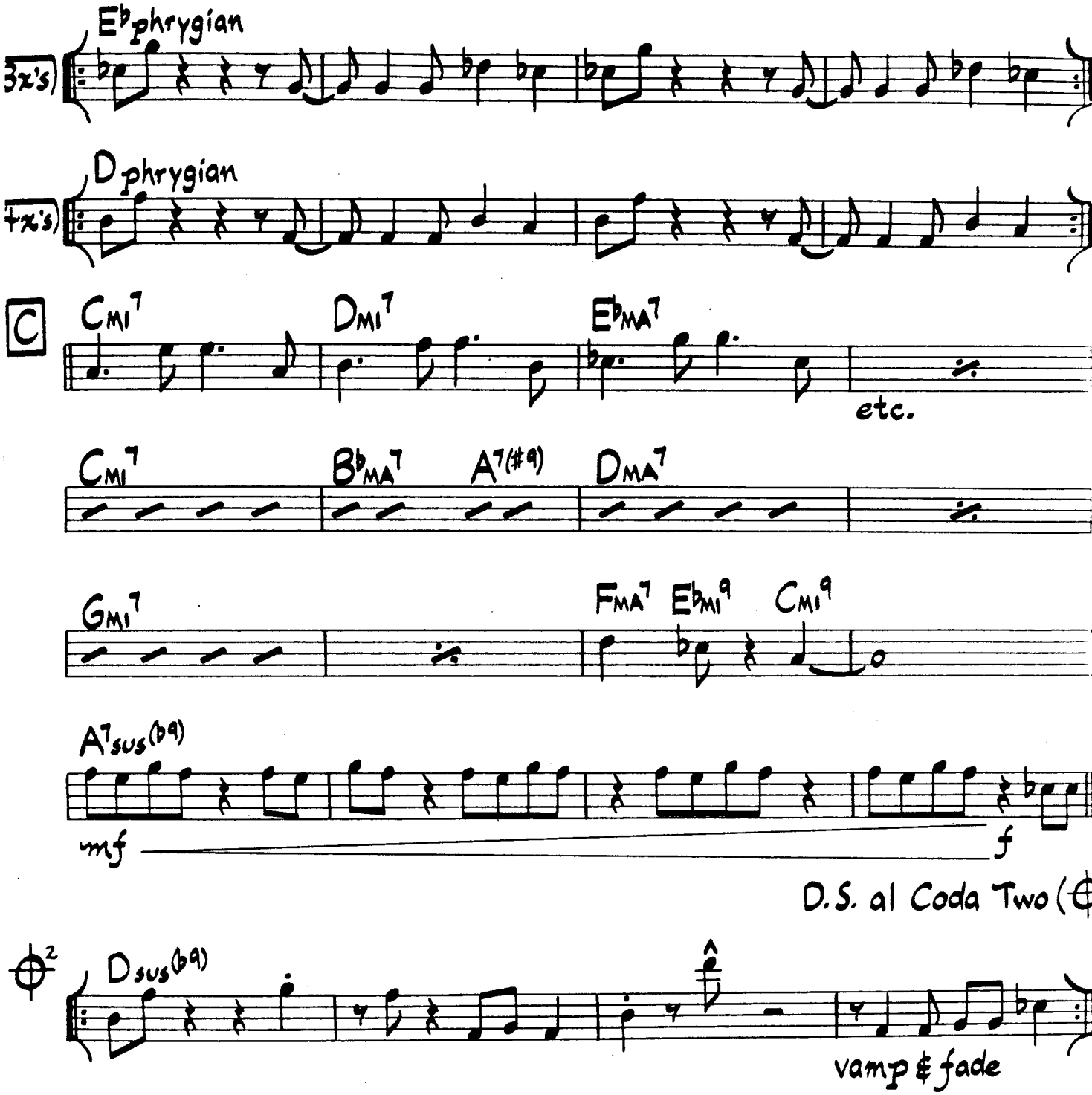


Harmony at A is only part of a denser harmony. Flute, where marked, sounds one octave higher than written.

As played on Freddie Hubbard's "Windjammer"

Neo Terra (Bass Part)




Eb phrygian
3x's
D phrygian
4x's
C
CMI7
DMI7
EbMA7
etc.
CMI7
BbMA7
A7(#9)
DMA7
GMI7
FMA7
EbMI9
CMI9
A7sus(b9)
mf
f
D.S. al Coda Two
2
Dsus(b9)
vamp & fade

edium Swing

198

Never Say Yes

Nat Adderley

(Intro) N.C.

(bass)

A

ted

P.

ss

GMA7 AMI7 D7(#9 #5)

(piano tacet)

GMI7 AMI7(b5) D7(#9 #5)

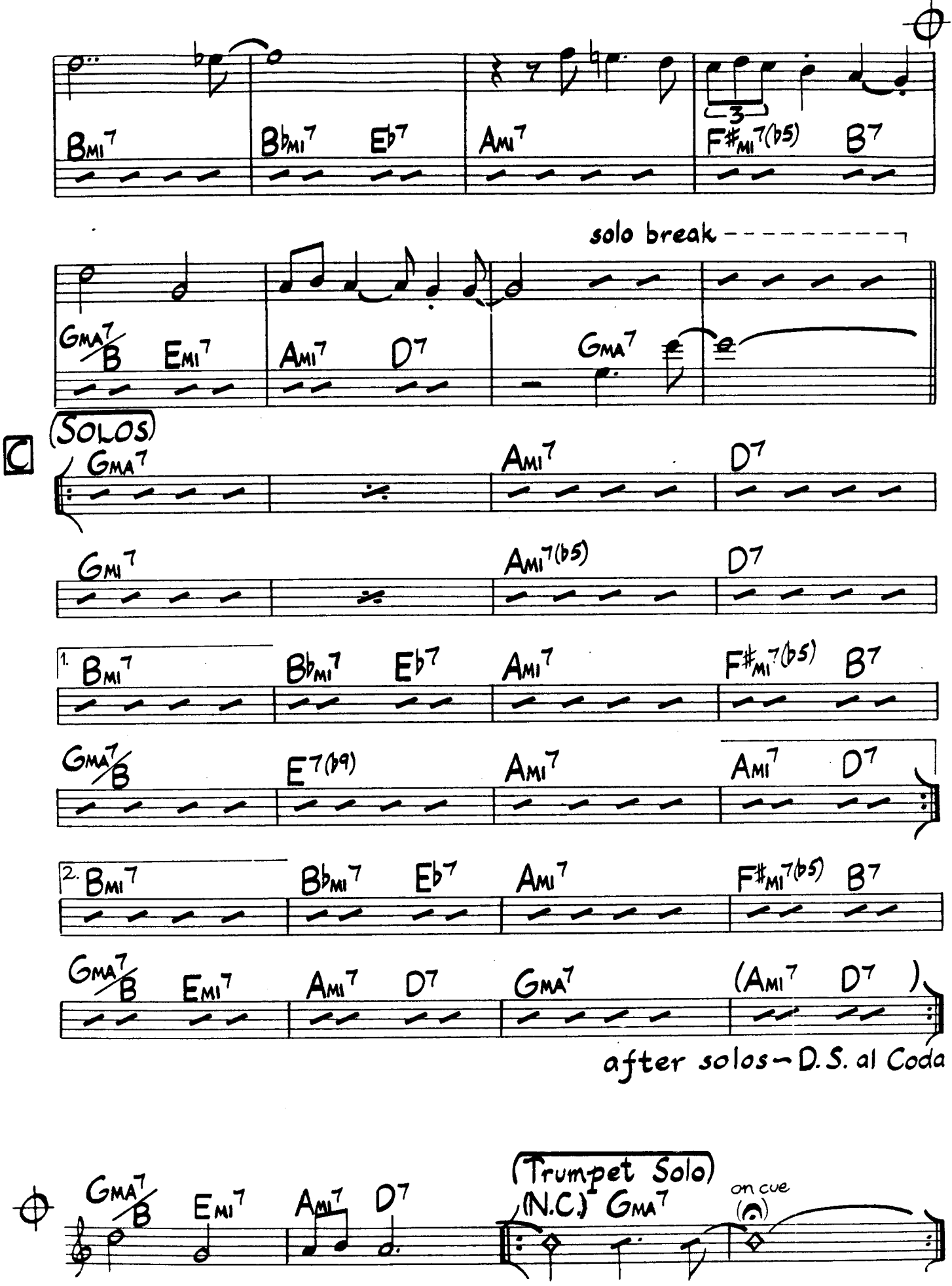
BMI7 BbMI7 Eb7 AMI7 F#MI7(b5) B7

GMA7/B EMI7 AMI7 AMI7 D7(alt)

B (piano enters)

GMA7 AMI7 D7(#9 #5)

GMI9 AMI7(b5) D7(#9 #5)



Bass figure rhythm is matched by piano and drums. Piano plays at letter A on the out head, bass plays Figure for 8, walks in 2 for 8.

A New Blue

Jimmy Heath

Intro

Freely (follow tenor)

F7 Ab7 F7 Ab7

B7 (ten) D7 F7 Ab7 A7(#9) Bb7 B7(b9) C7

Funky Swing ♩=130

F7 (elec. piano)

A

F7 (F7#9)

F7

F7

F7

(Swing)

B

Bb7 Eb7 Ab7 Db7

(Funky)

C7 Bb7

Ab7 Ebmi7 Ab7 Gb7 Dbmi7 Gb7 C7

F7

Solo on form (AB), after solos ~ D.S. al Coda

As played on The Heath Brothers' "Passin' Thru"

F7

Solo, Vamp & Fade

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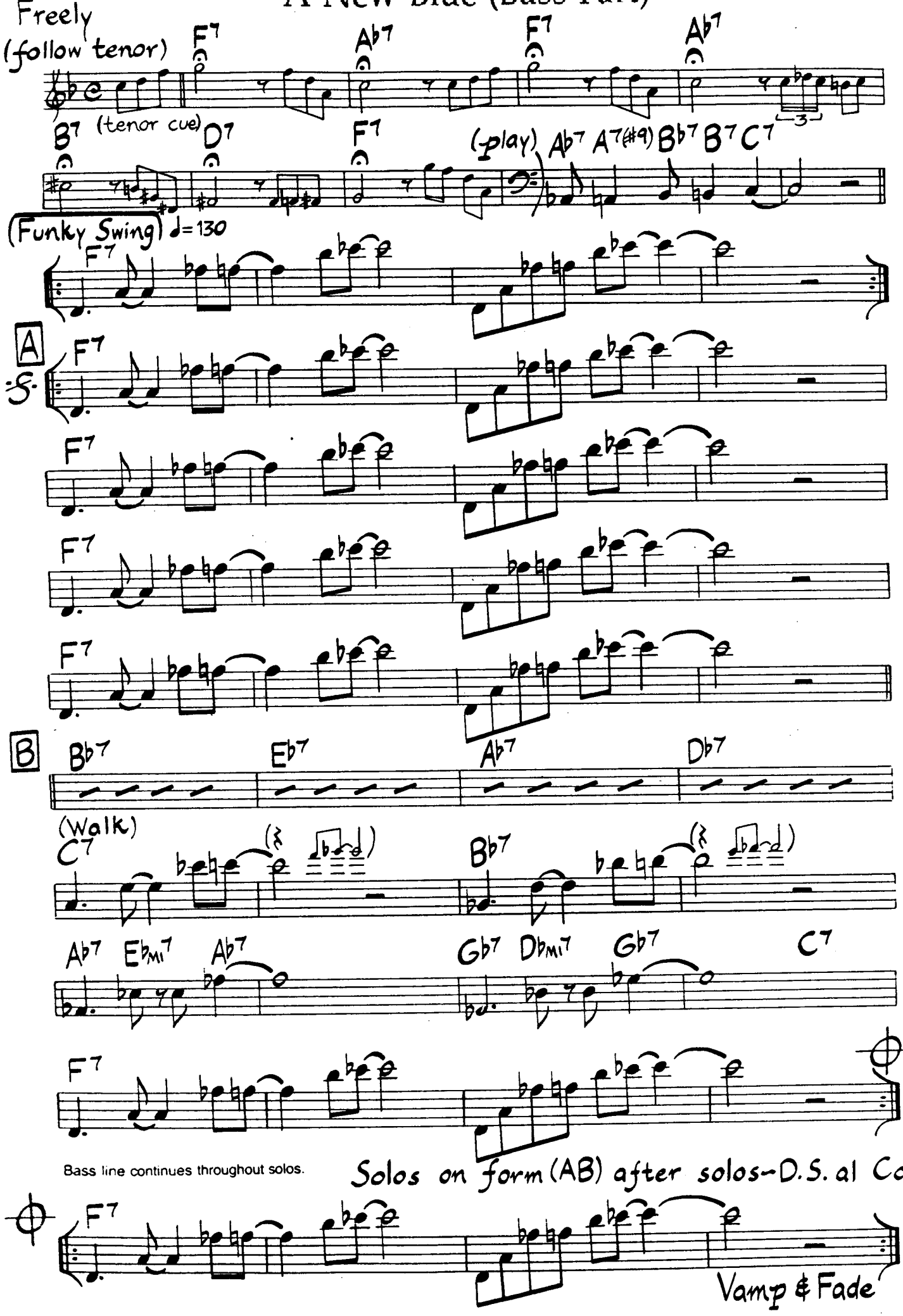
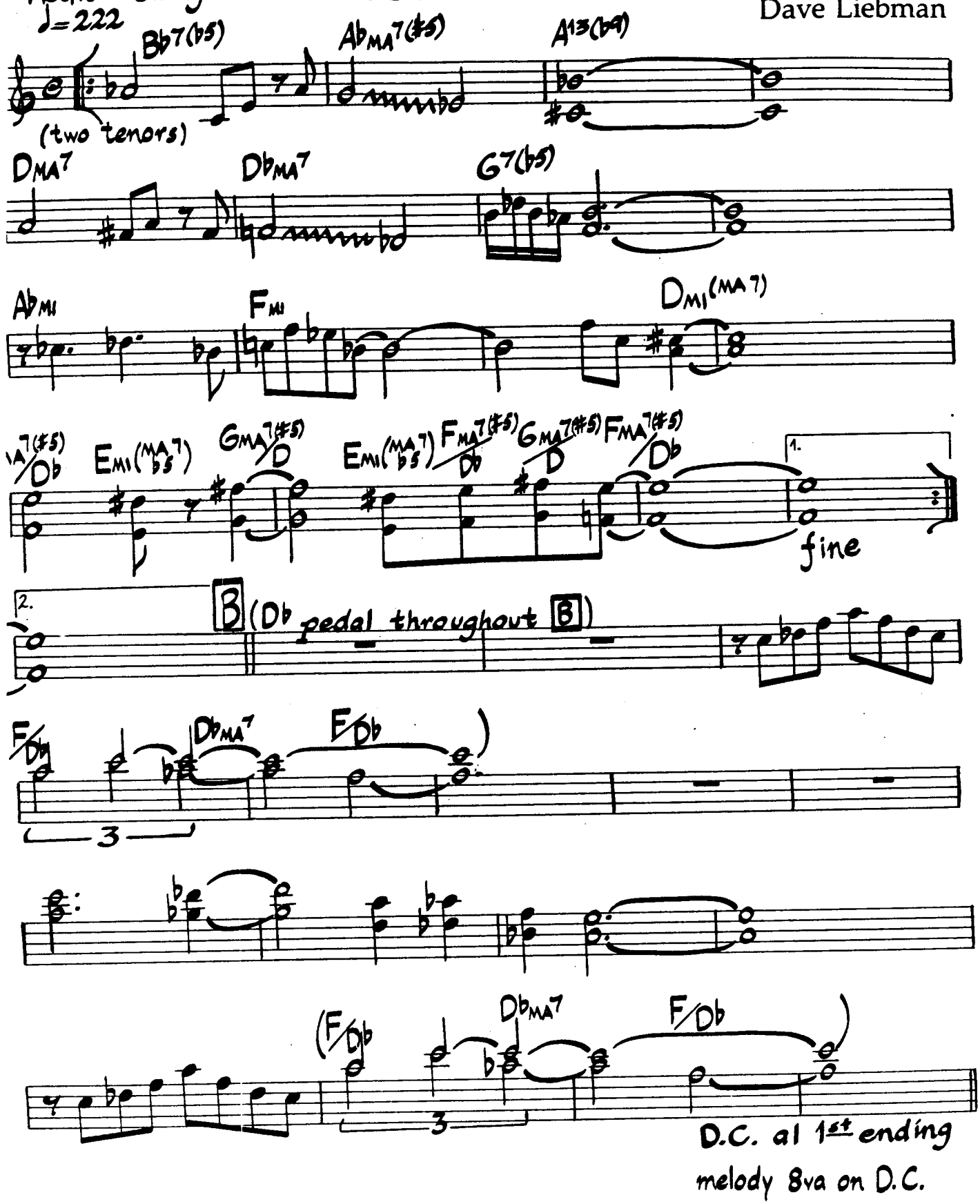

A New Blue (Bass Part)
Freely
(follow tenor)
F7
Ab7
F7
Ab7
B7 (tenor cue)
D7
F7
(play) Ab7 A7(#9) Bb7 B7 C7
(Funky Swing) ♩=130
F7
A
F7
F7
F7
F7
B
Bb7
Eb7
Ab7
Db7
(Walk)
C7
Bb7
Ab7 Ebmi7 Ab7
Gb7 Dbmi7 Gb7
C7
F7
Bass line continues throughout solos.
Solos on form (AB) after solos-D.S. al Co
F7
Vamp & Fade

New Breed

Dave Liebman



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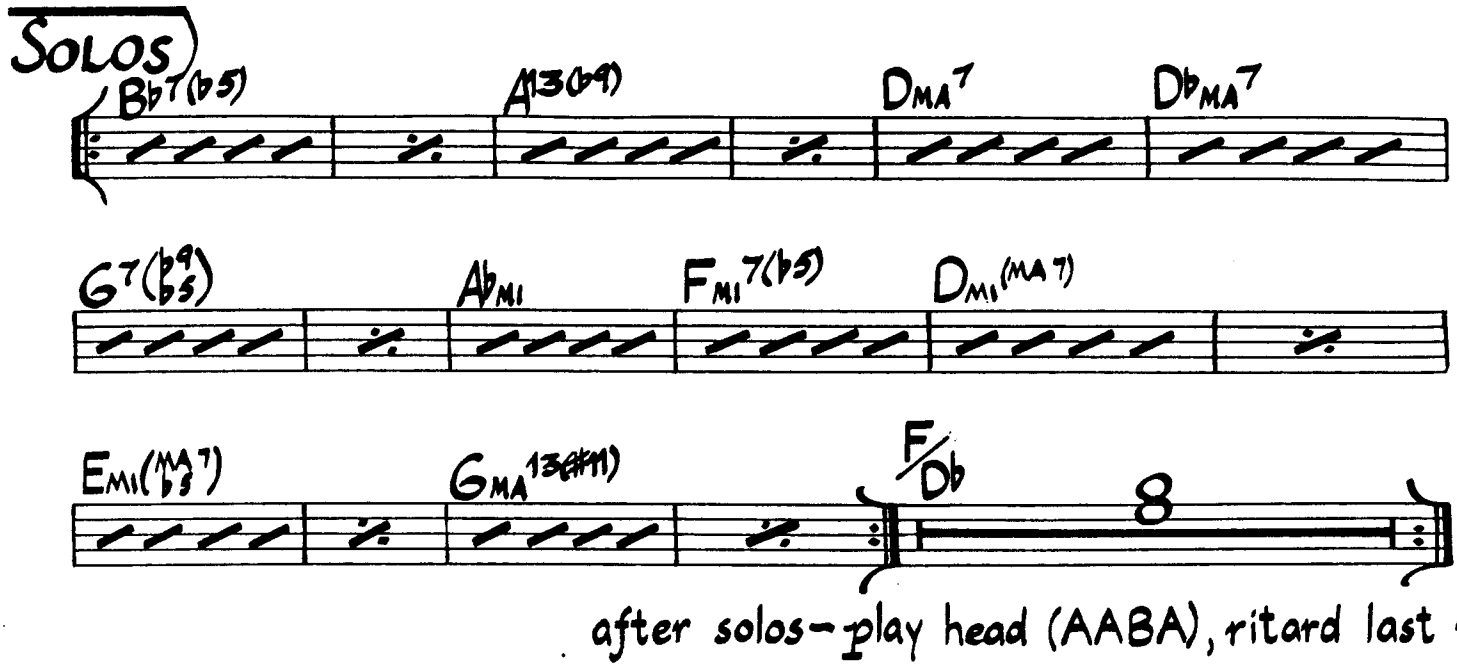
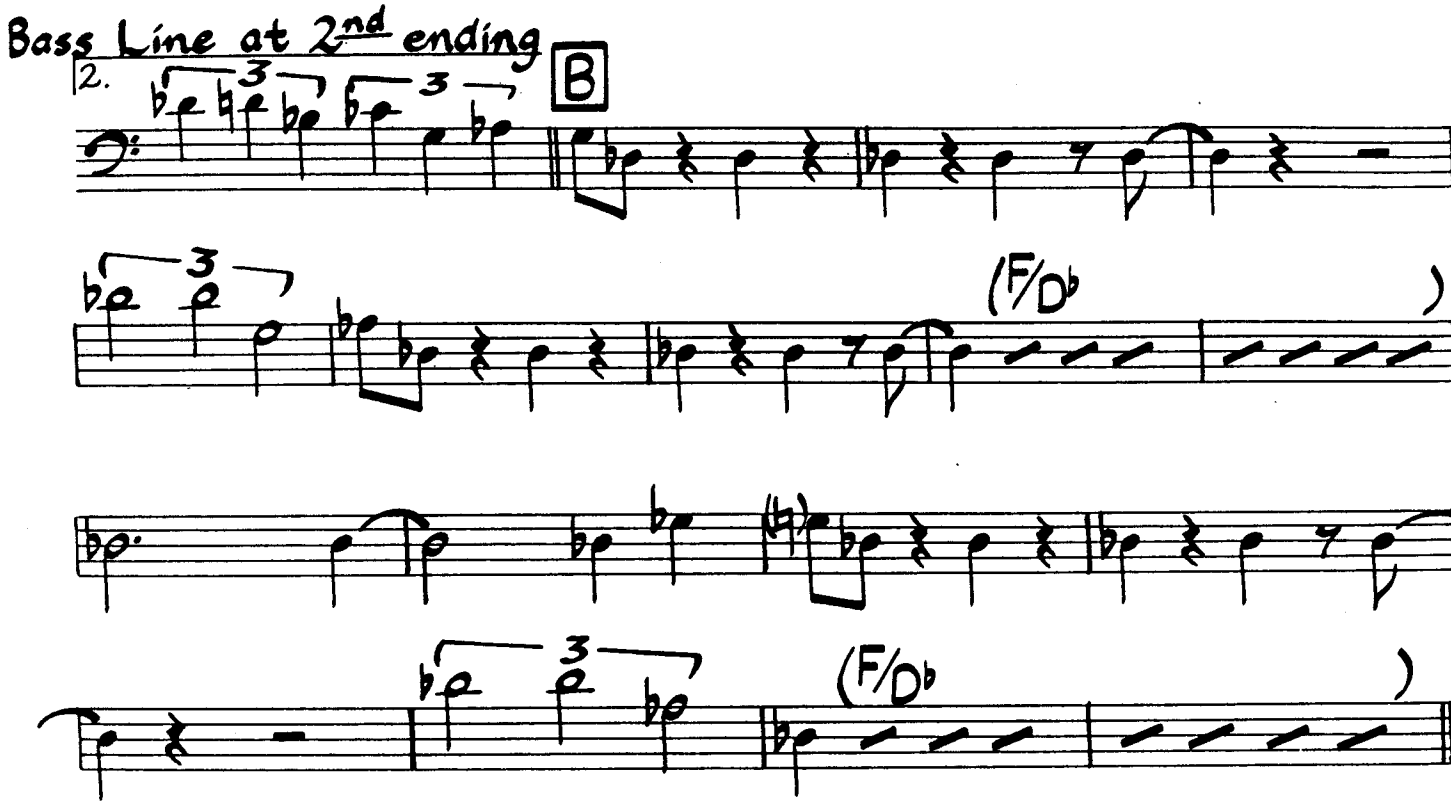


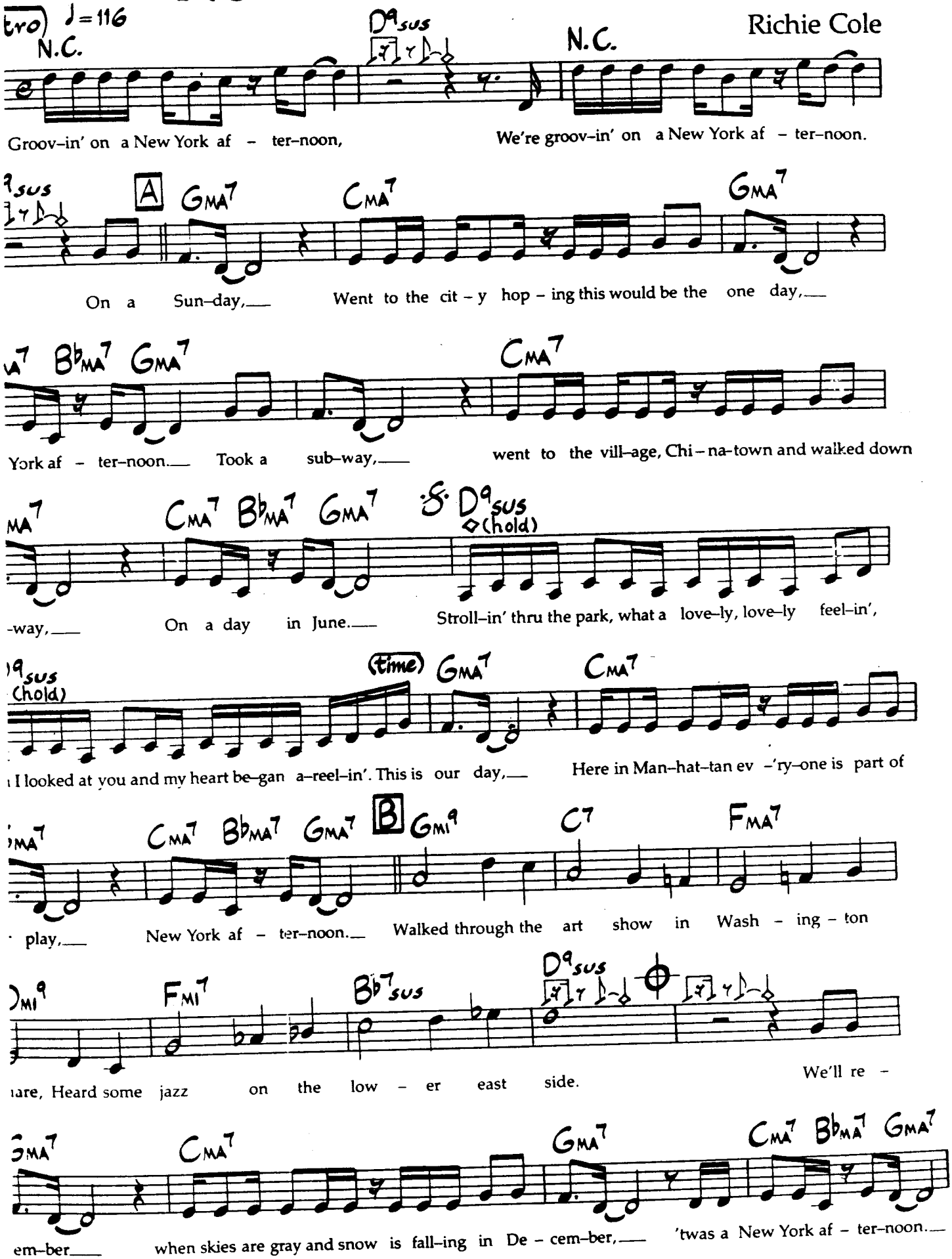


As played on Elvin Jones' "Mr. Jones"

dium Samba

New York Afternoon

Richie Cole



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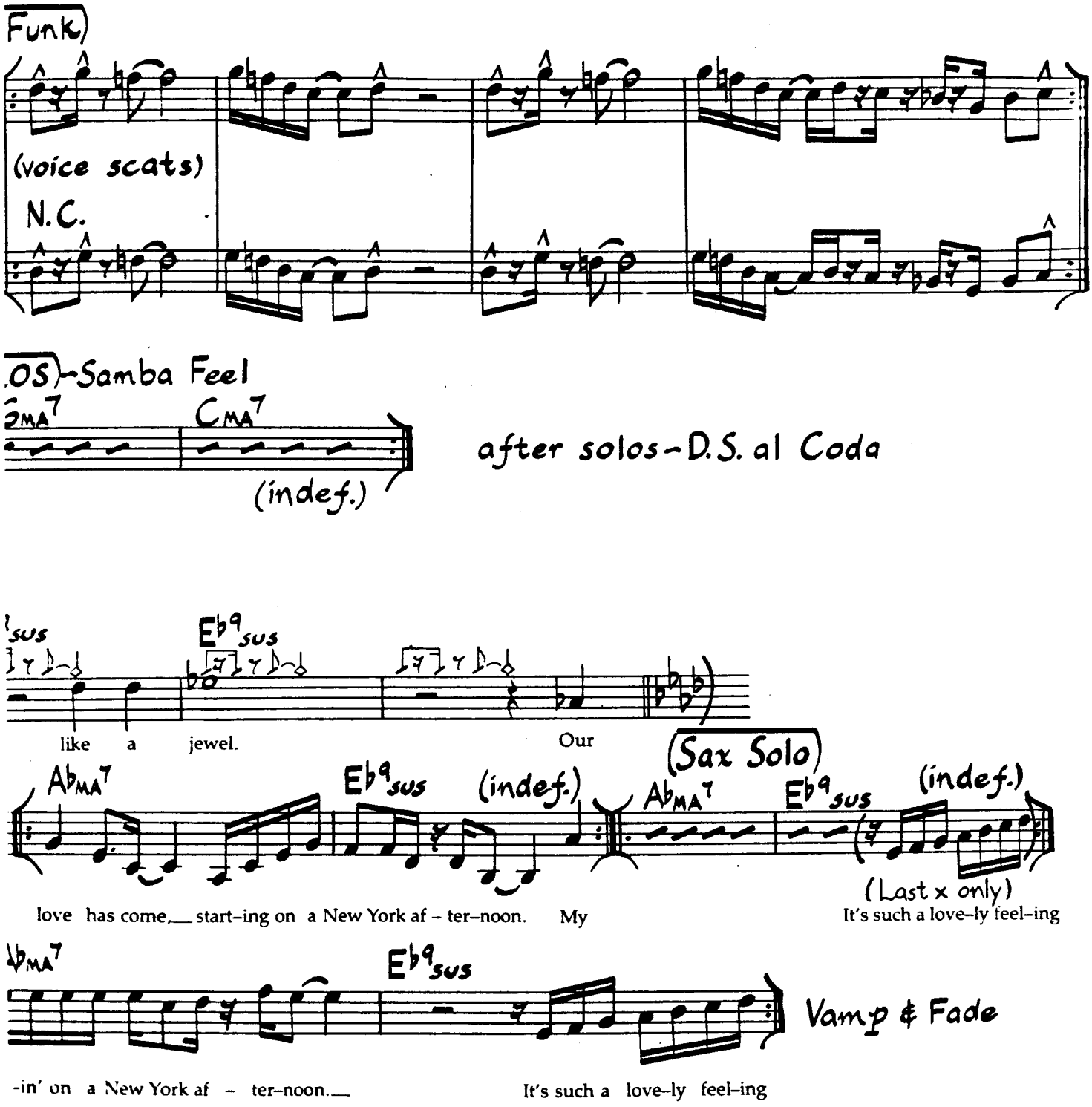


YRIC ON D.S.

There's a little rule that you'll find New Yorkers do share,
May be true or not, but they say when you leave New York
You've gone nowhere.
All that I know, it's given us these memories to share,
Not to get back soon.
Watching the sun set across Central Park
As the skyline glows just like a jewel.

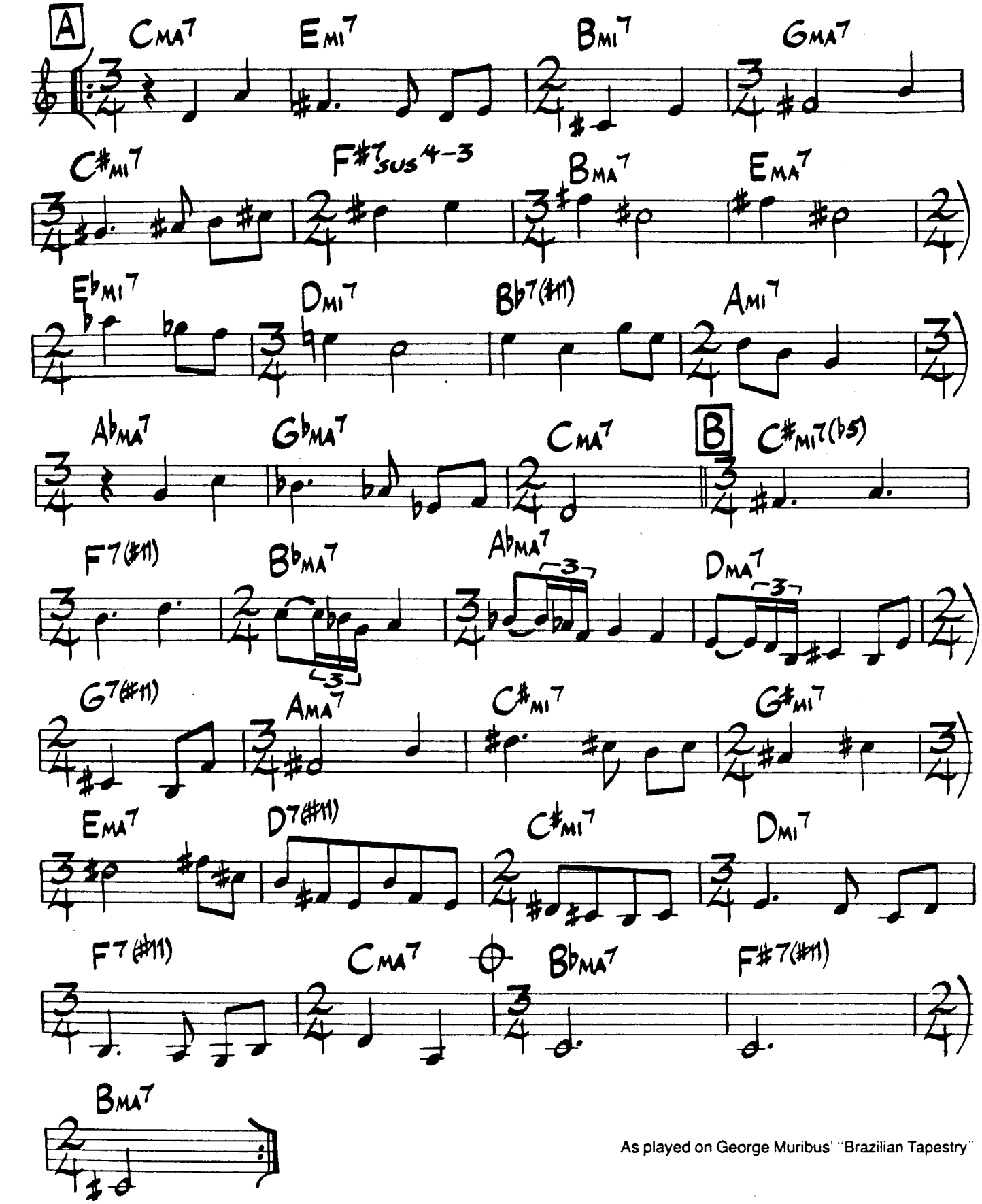
as played on Richie Cole's "Keeper Of The Flame"

Bill Evans

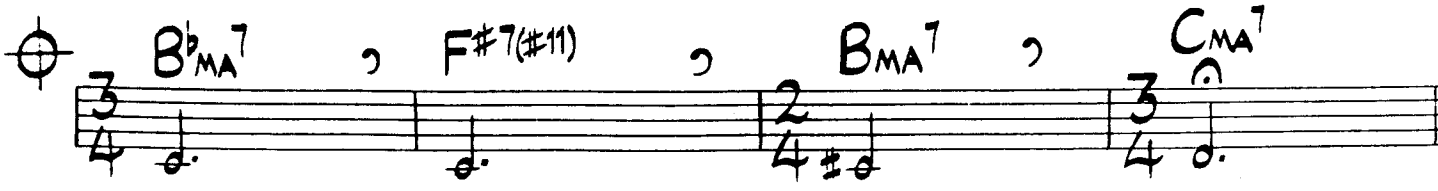
Night Flower

Lennie Lasher

Ballad
♩=51



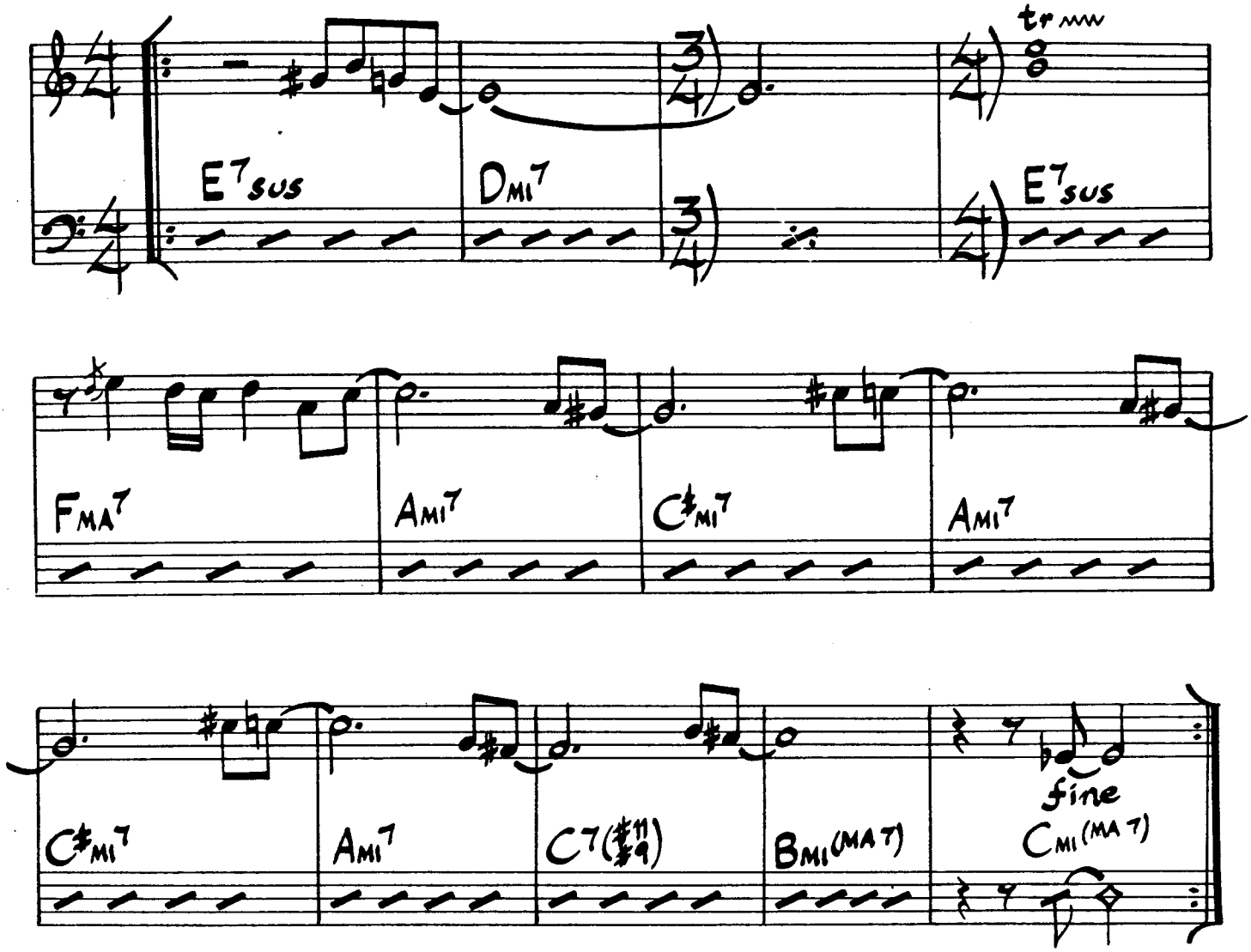
As played on George Muribus' "Brazilian Tapestry"



No Siree Bob

Medium Swing
♩ = 168

Bobby Hutcherson



As played on Bobby Hutcherson's "Conception: The Gift Of Love"

play head 4x's

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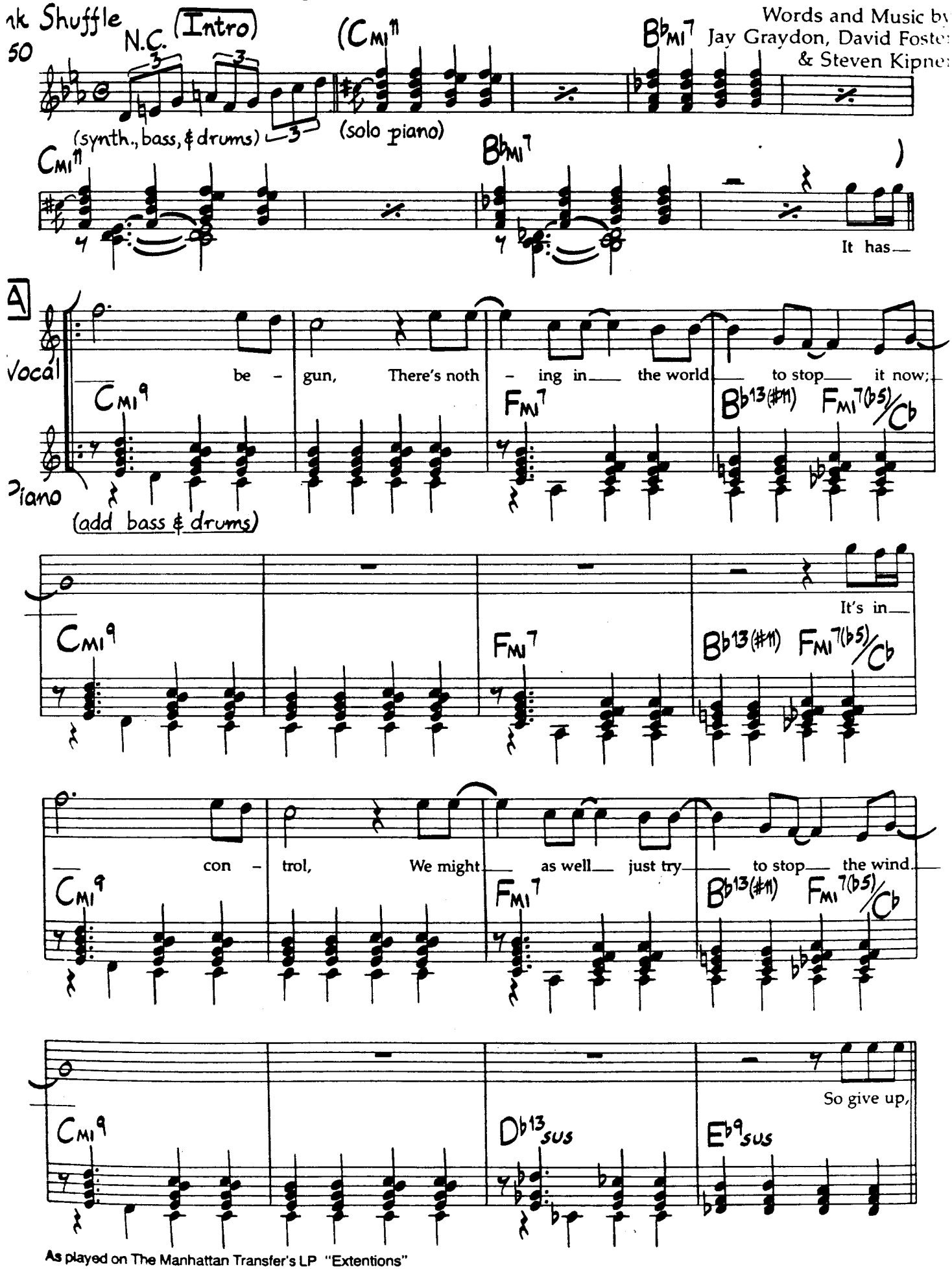
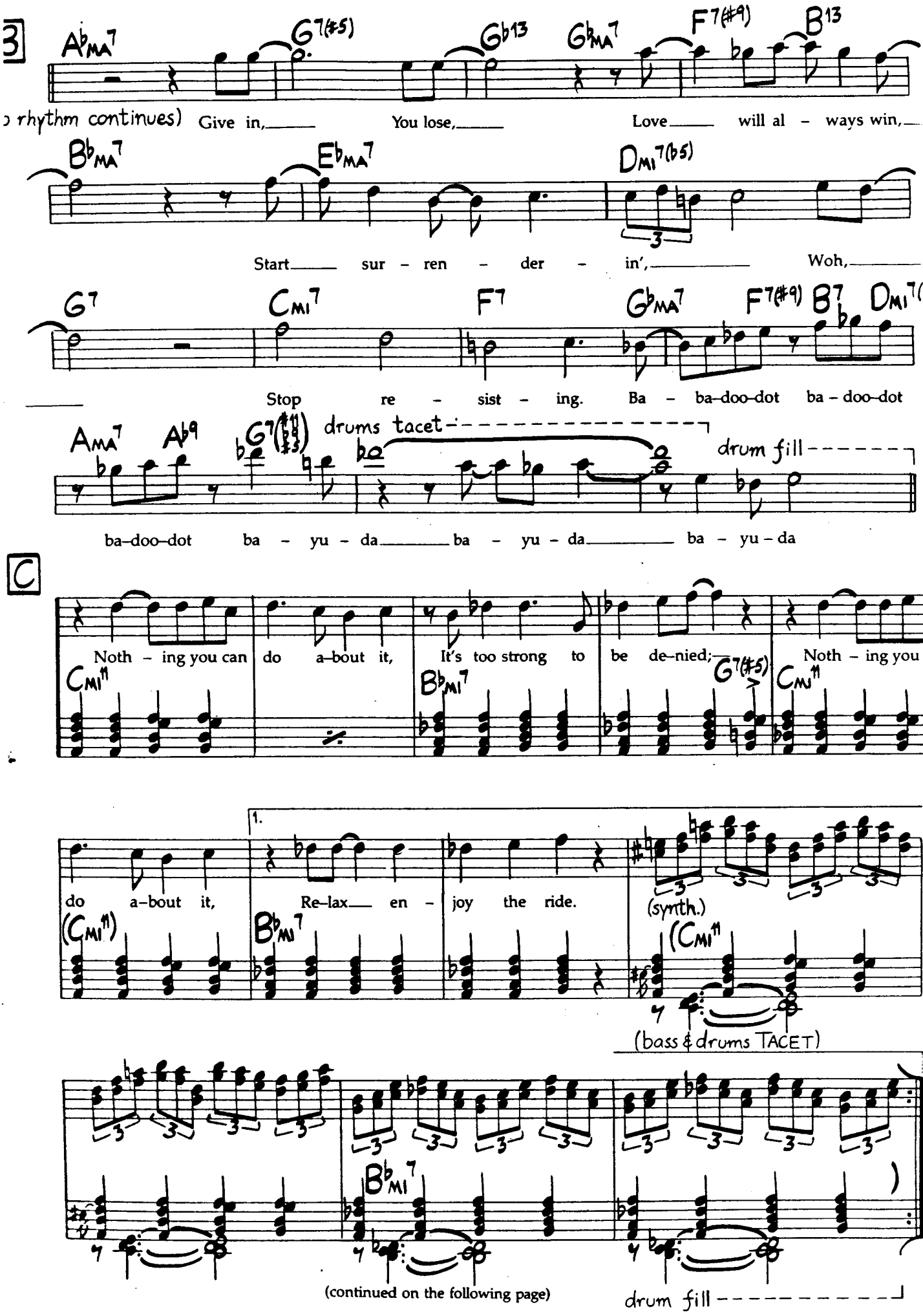
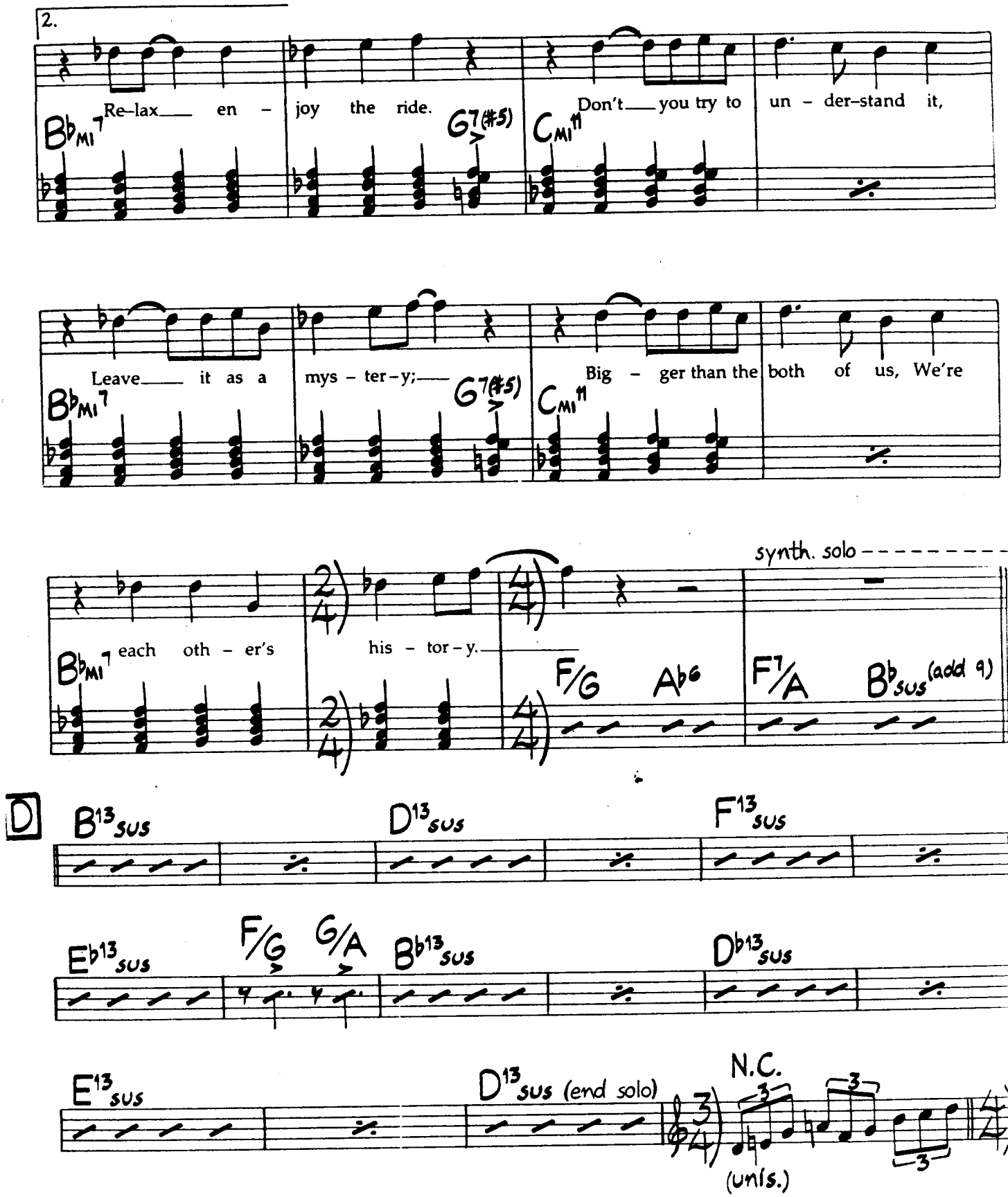
Nothing You Can Do About It

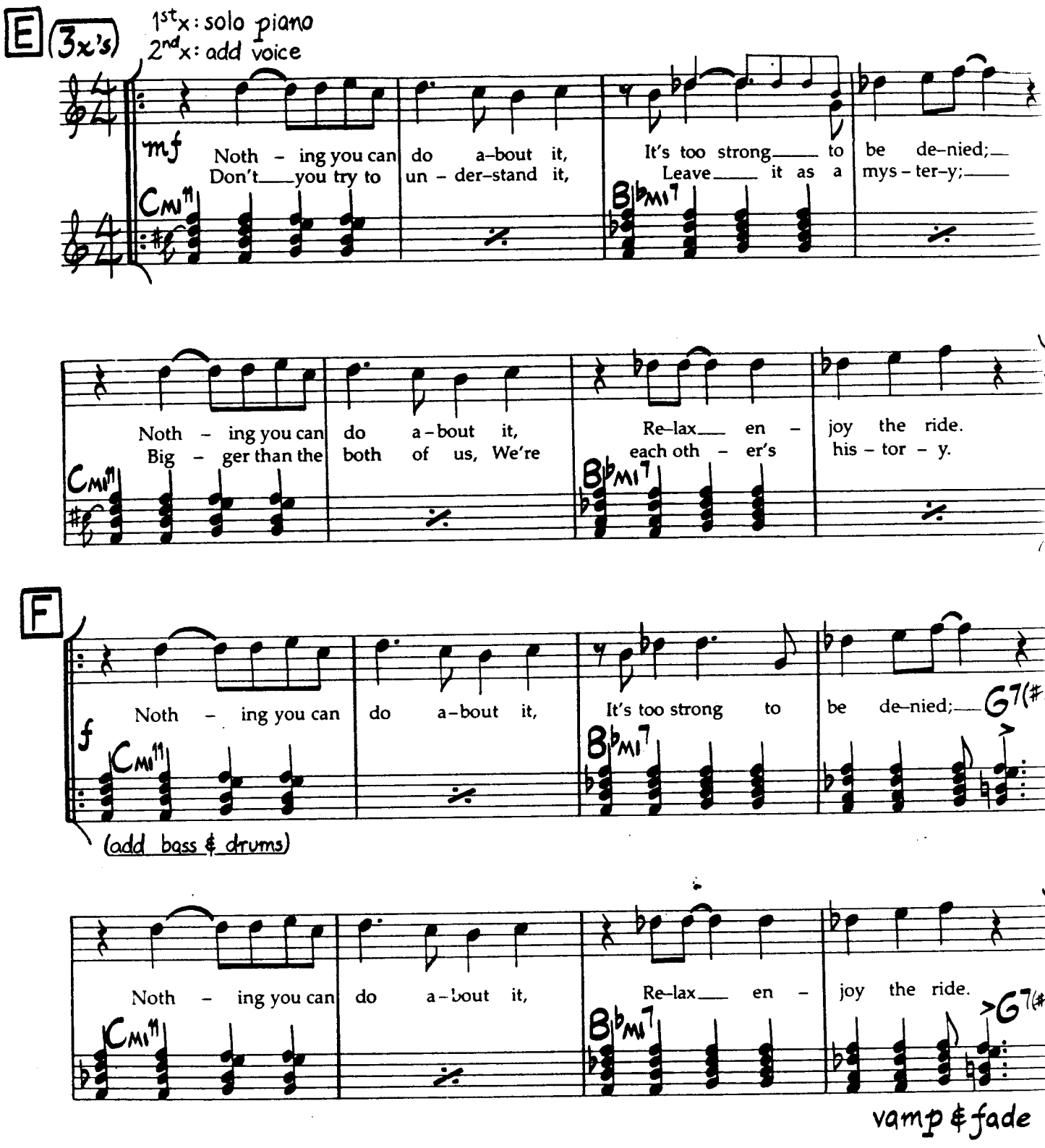
Words and Music by
Jay Graydon, David Foster
& Steven Kipner



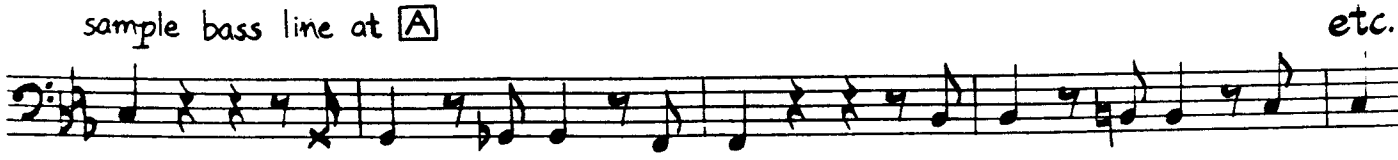
As played on The Manhattan Transfer's LP "Extentions"

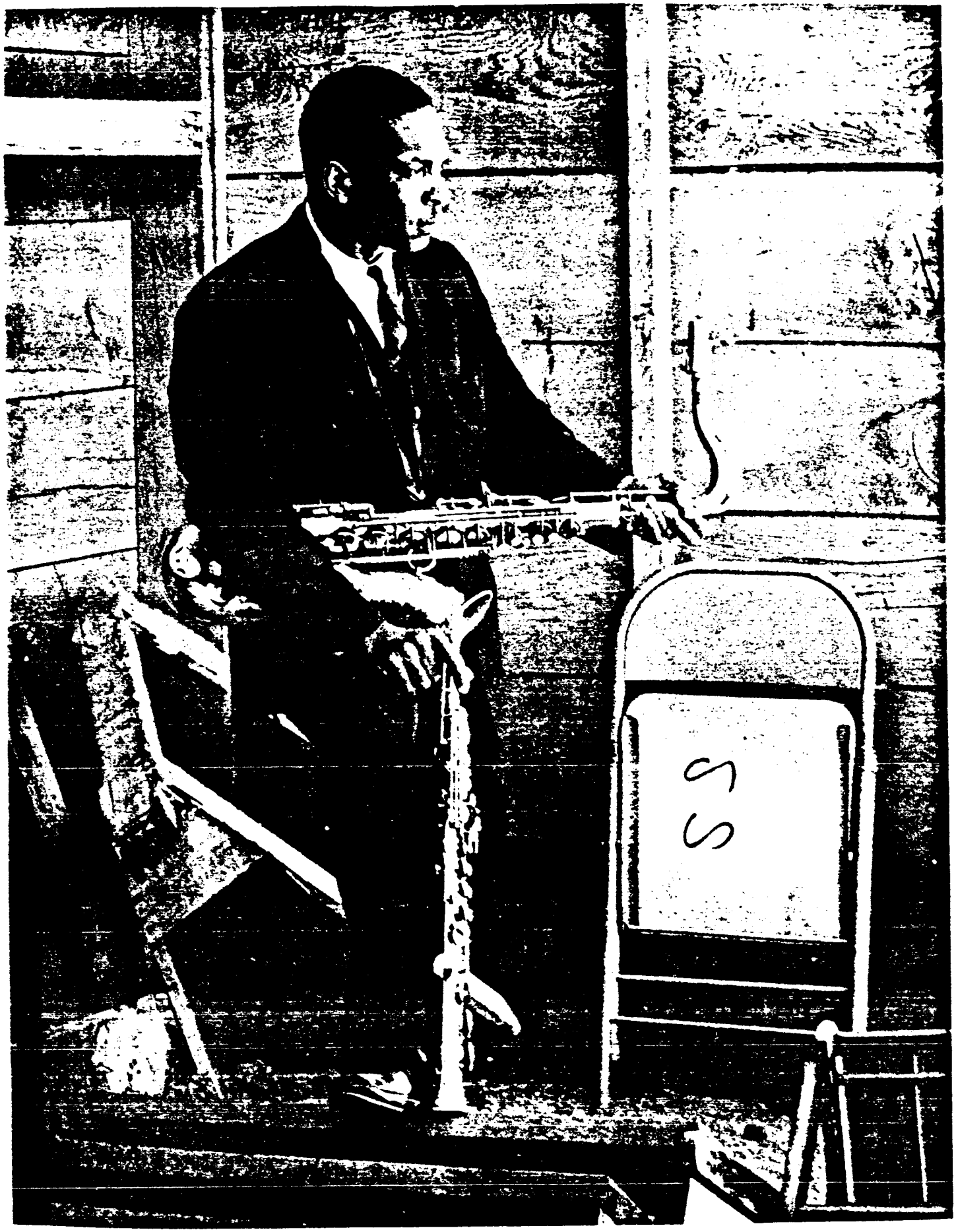

3
A♭MA7
G7(♯5)
G♭13
G♭MA7
F7(♯9)
B13
rhythm continues) Give in, You lose, Love will al - ways win,
B♭MA7
E♭MA7
DMI7(♭5)
Start sur - ren - der - in', Woh,
G7
CMI7
F7
G♭MA7
F7(♯9)
B7
Stop re - sist - ing. Ba - ba-doo-dot ba - doo-dot
AMA7
A♭9
G7(♯11 ♭9 ♯5)
drums tacet
drum fill
ba-doo-dot ba - yu - da ba - yu - da ba - yu - da
C
Noth - ing you can do a-bout it, It's too strong to be de-nied; Noth - ing you ca
CMI11
B♭MI7
G7(♯5)
CMI11
1.
do a-bout it, Re-lax en - joy the ride.
(synth.)
(CMI11)
B♭MI7
(CMI11)
(bass & drums TACET)
B♭MI7
(continued on the following page)
drum fill


2.
B♭MI7
Re-lax en - joy the ride.
G7(#5)
CMI11
Don't you try to un - der-stand it,
Leave it as a mys - ter-y;
Big - ger than the both of us, We're
each oth - er's his - tor-y.
synth. solo
F/G
A♭6
F7/A
B♭SUS(add 9)
D
B13SUS
D13SUS
F13SUS
E♭13SUS
F/G
G/A
B♭13SUS
D♭13SUS
E13SUS
D13SUS (end solo)
N.C.
(unis.)



SECOND VERSE
Destiny,
We are what fate intended us to be,
Can't you see,
We're all a part of some eternal plan.
So give up, (etc.)



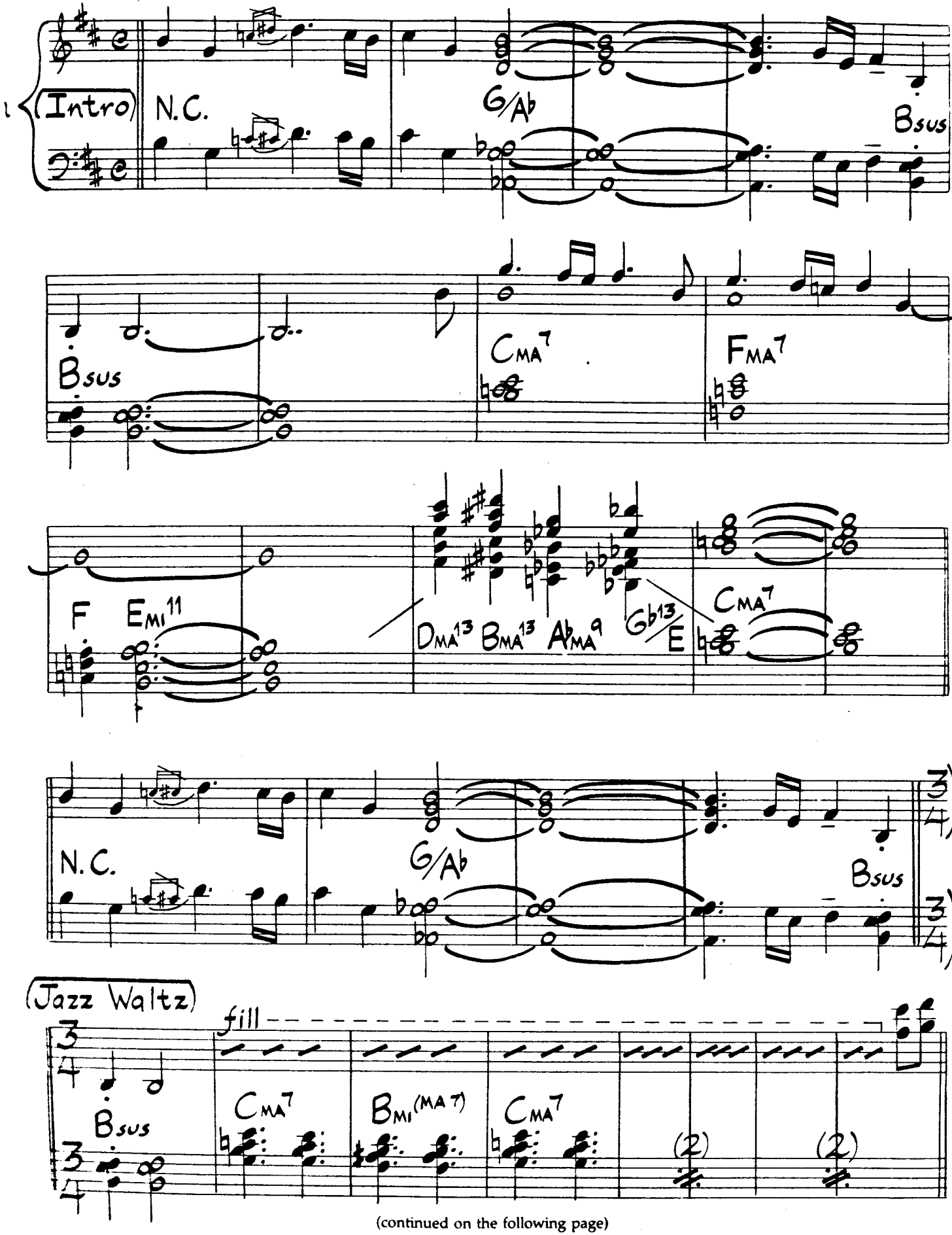


John Coltrane

Now He Sings, Now He Sobs

larch-Like
=210

Chick Corea



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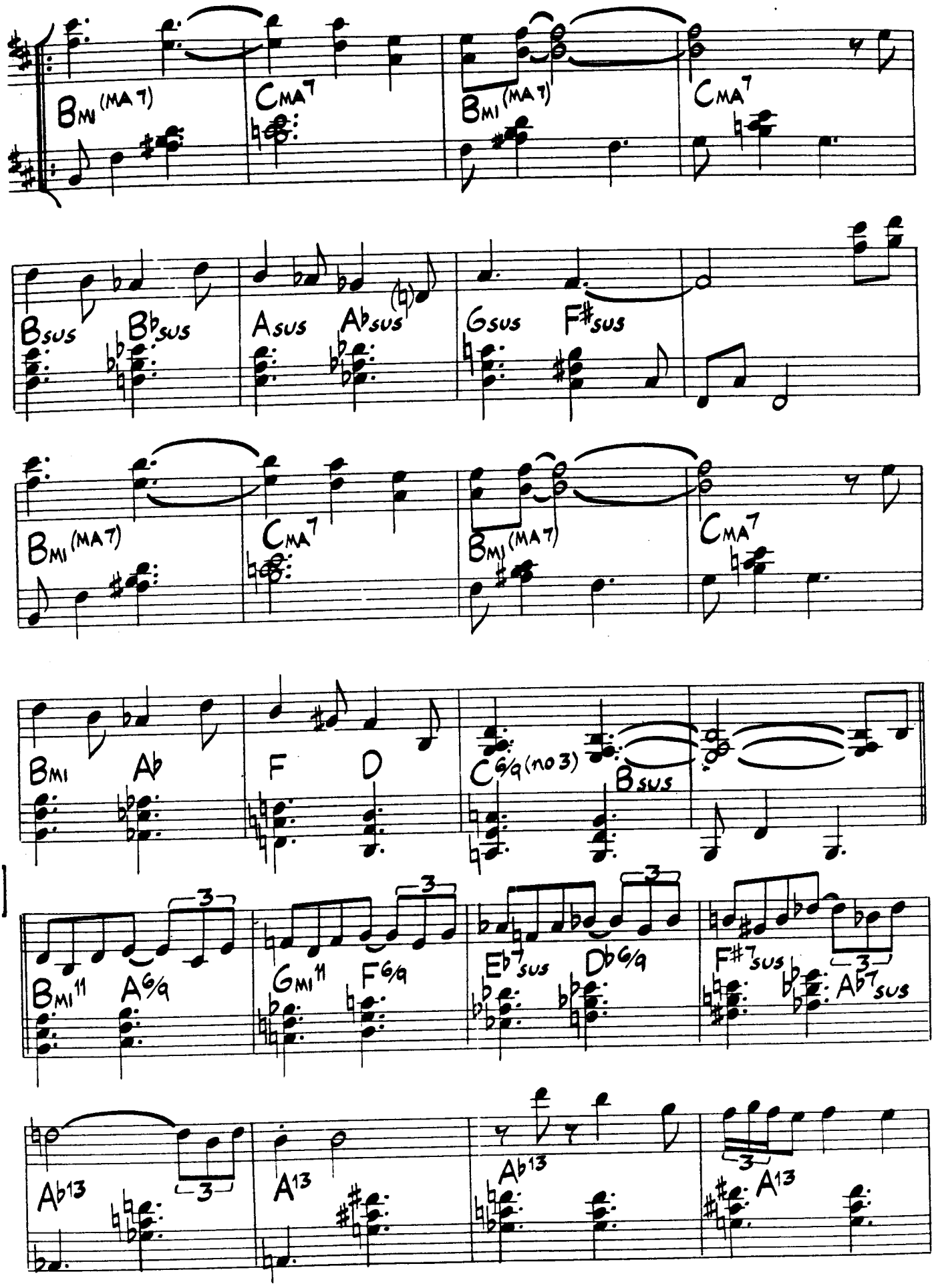
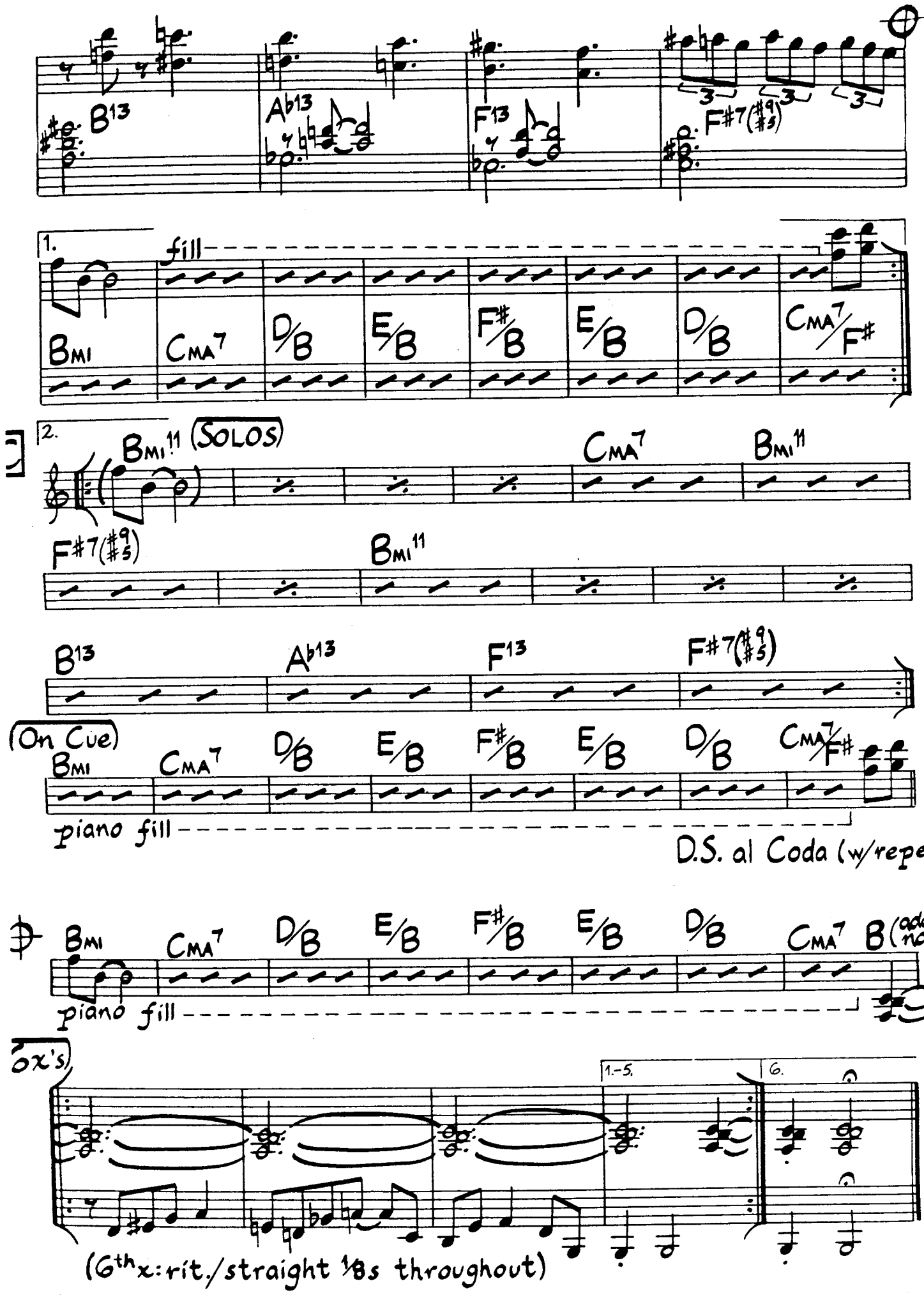

BMI (MA7)
CMA7
BMI (MA7)
CMA7
BSUS
BbSUS
ASUS
AbSUS
GSUS
F#SUS
BMI (MA7)
CMA7
BMI (MA7)
CMA7
BMI
Ab
F
D
C6/9 (no 3)
BSUS
BMI11
A6/9
GMI11
F6/9
Eb7SUS
Db6/9
F#7SUS
Ab7SUS
Ab13
A13
Ab13
A13

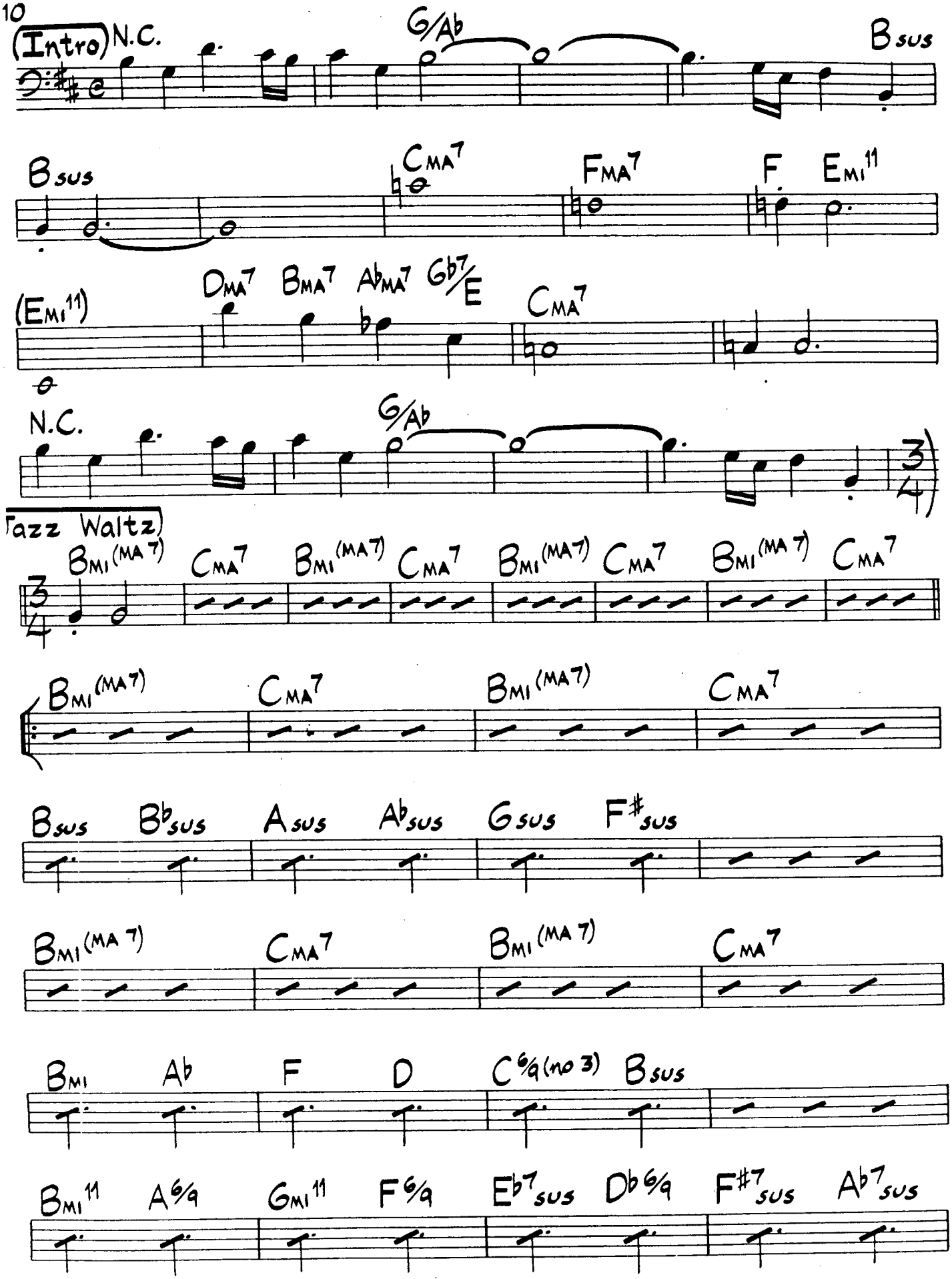


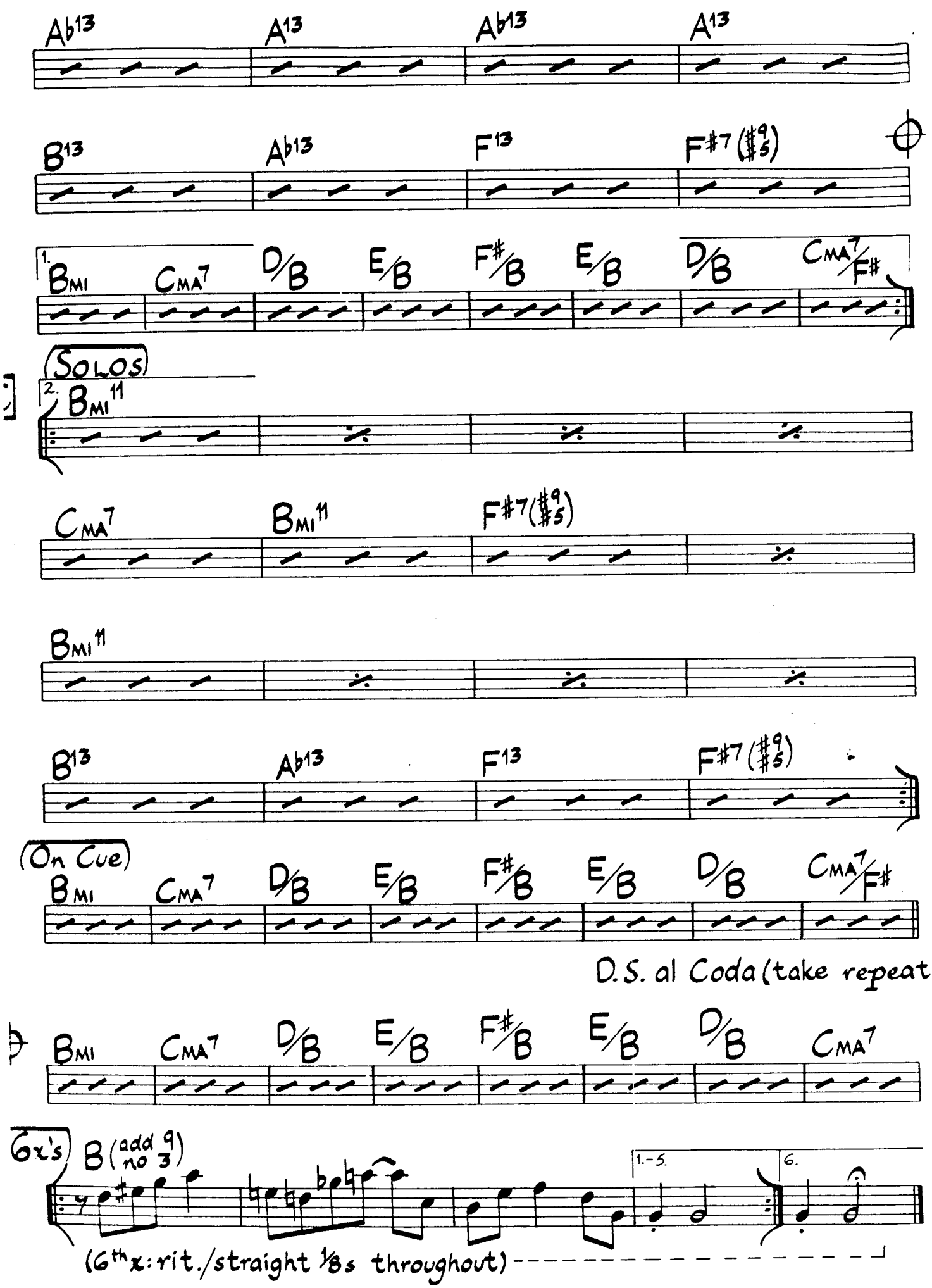
As played on Chick Corea's "Now He Sings, Now He Sobs"

This chart has been derived from the original score and the original recording by the editor with approval of the composer.

ch-Like
10

Now He Sings, Now He Sobs (Bass Part)

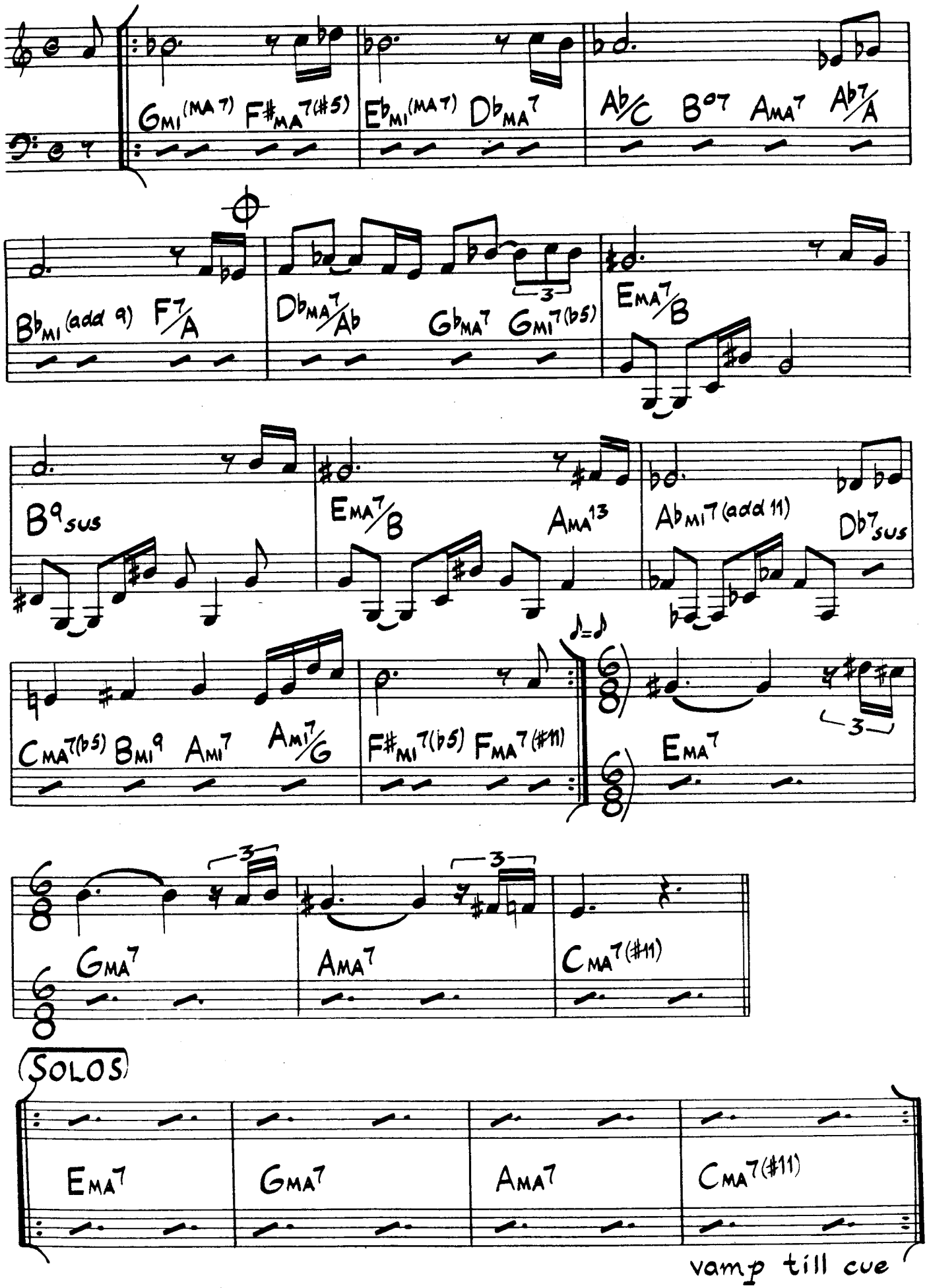


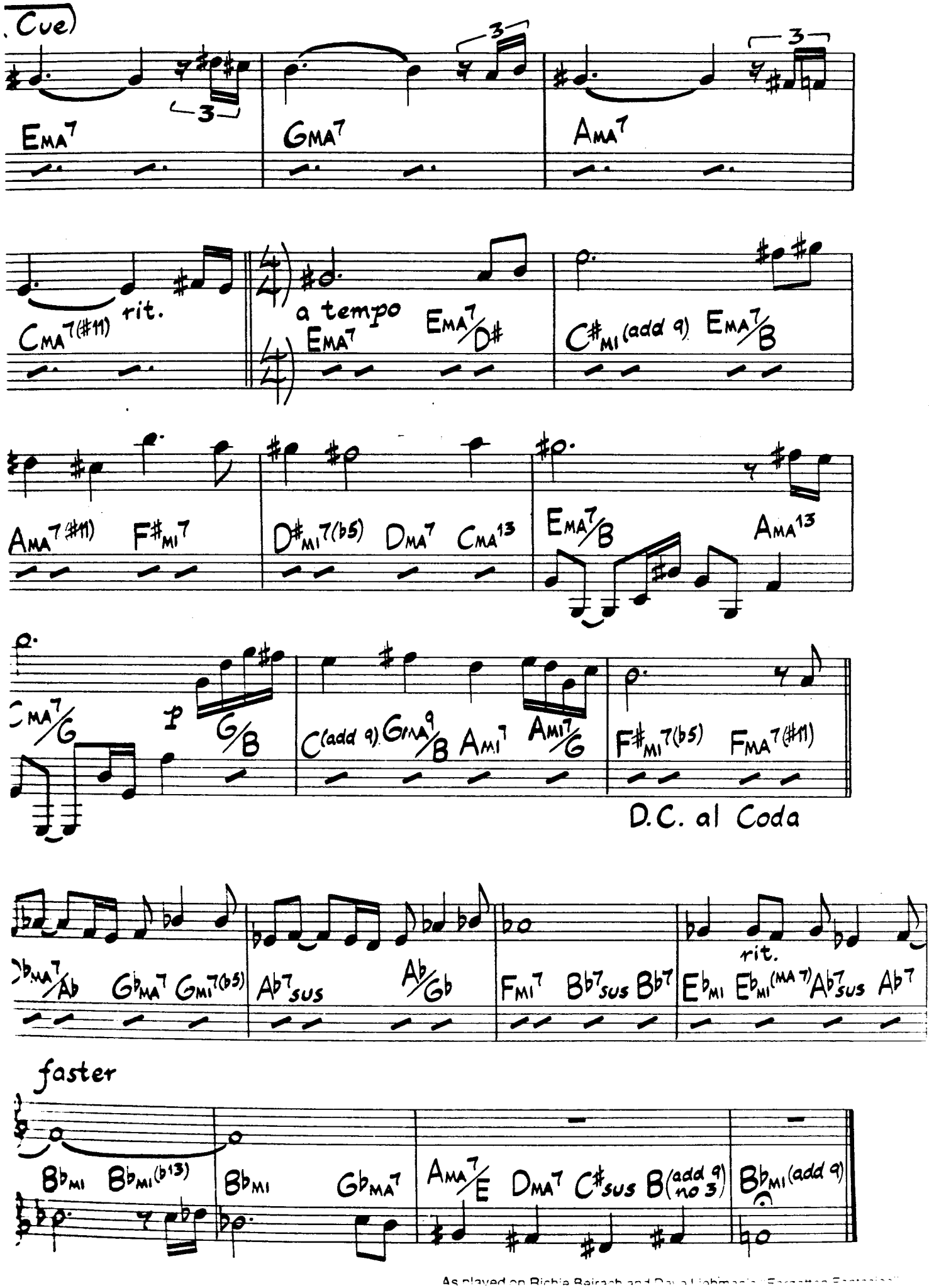

Ab13 A13 Ab13 A13
B13 Ab13 F13 F#7 (#9 #5)
1. Bmi CMA7 D/B E/B F#/B E/B D/B CMA7/F#
(Solos)
2. Bmi11
CMA7 Bmi11 F#7(#9 #5)
Bmi11
B13 Ab13 F13 F#7 (#9 #5)
(On Cue)
Bmi CMA7 D/B E/B F#/B E/B D/B CMA7/F#
D.S. al Coda (take repeat
Bmi CMA7 D/B E/B F#/B E/B D/B CMA7
6x's
B (add 9 no 3)
1.-5.
6.
(6th x: rit./straight 1/8s throughout)

lad ♩=66

October 10th

Richie Beirach




Cue)
EMA7
GMA7
AMA7
CMA7(#11)
rit.
a tempo
EMA7
EMA7/D#
C#MI(add 9)
EMA7/B
AMA7(#11)
F#MI7
D#MI7(b5)
DMA7
CMA13
EMA7/B
AMA13
CMA7/G
p
G/B
C(add 9)
GMA9/B
AMI7
AMI7/G
F#MI7(b5)
FMA7(#11)
D.C. al Coda
EbMA7/Ab
GbMA7
GMI7(b5)
Ab7sus
Ab/Gb
FMI7
Bb7sus
Bb7
EbMI
EbMI(MA7)
Ab7sus
Ab7
rit.
faster
BbMI
BbMI(b13)
BbMI
GbMA7
AMA7/E
DMA7
C#sus
B(add 9 no 3)
BbMI(add 9)

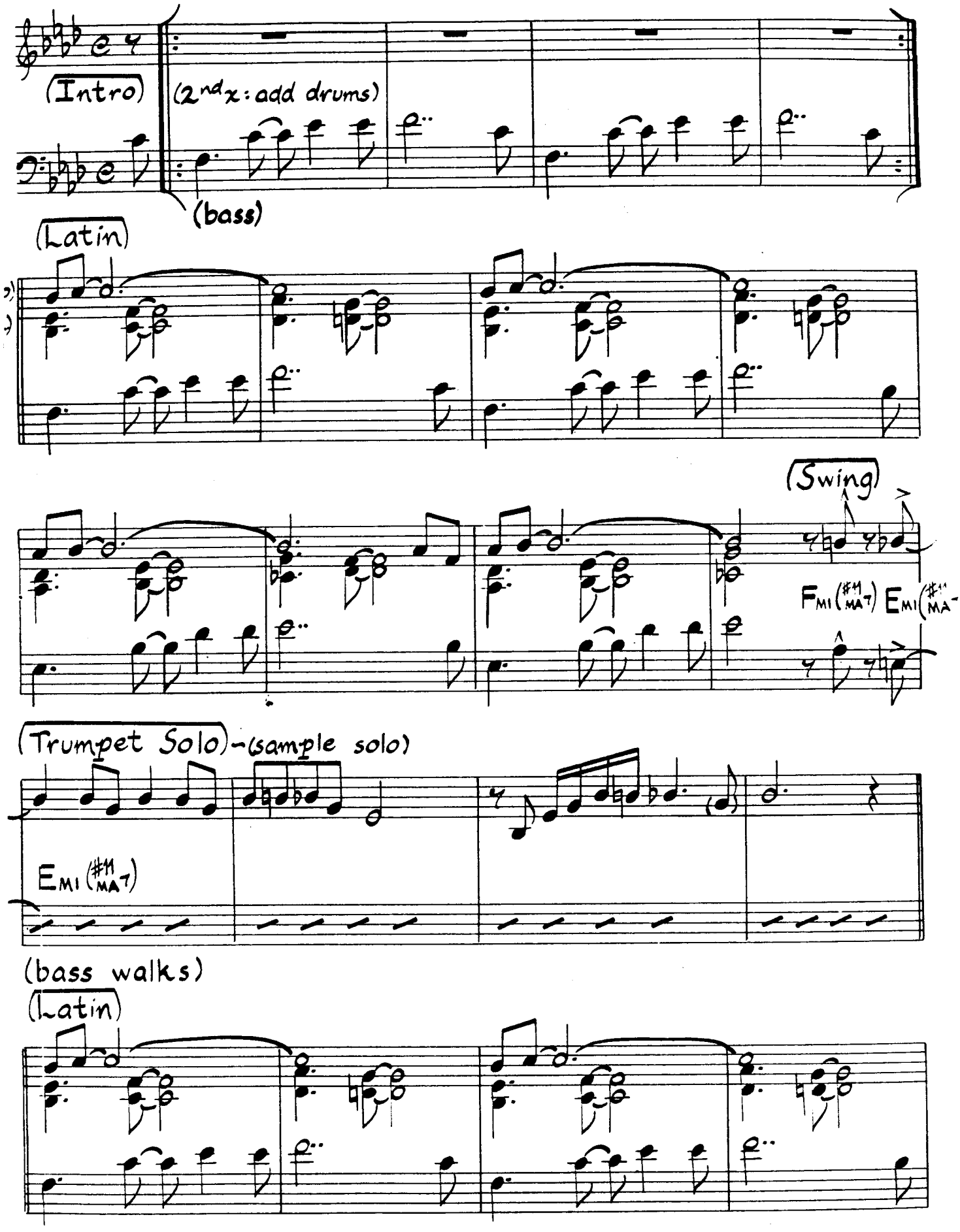
3

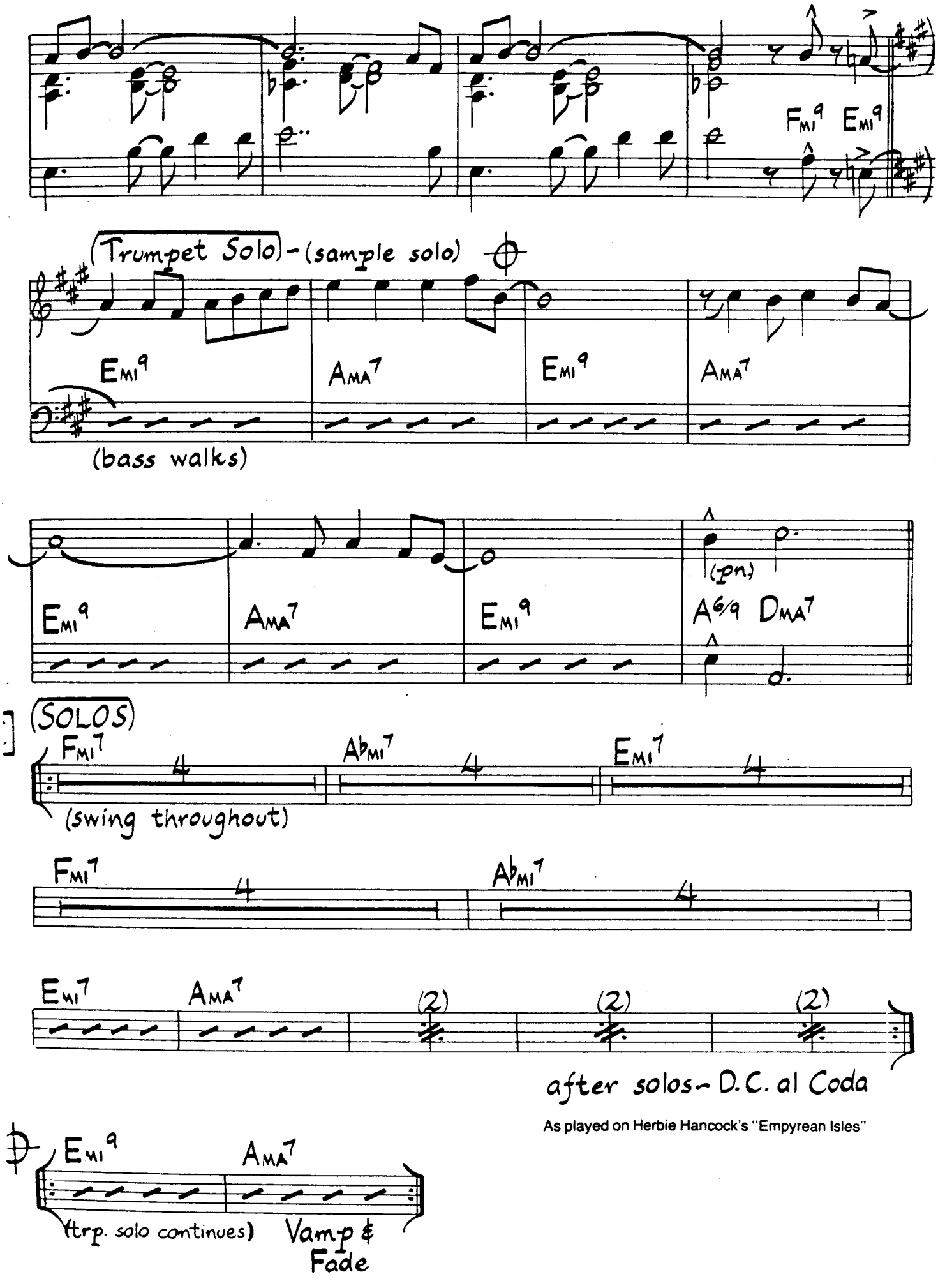
edium-Up Latin

=194

Oliloqui Valley

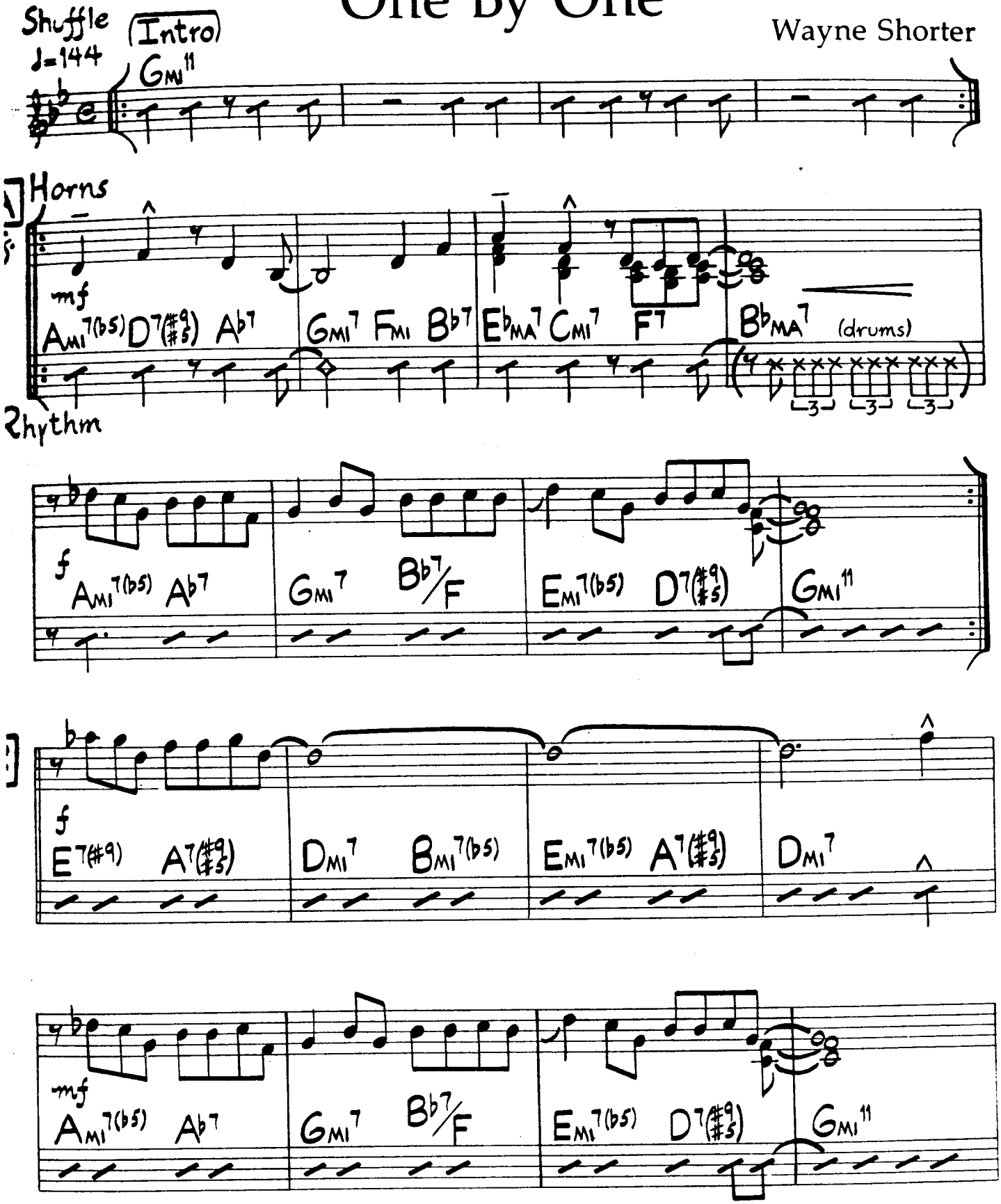
Herbie Hancock




Fmi9 Emi9
(Trumpet Solo) - (sample solo)
Emi9 Ama7 Emi9 Ama7
(bass walks)
Emi9 Ama7 Emi9 (pn.) A6/9 Dma7
(SOLOS)
Fmi7 Abmi7 Emi7
(swing throughout)
Fmi7 Abmi7
Emi7 Ama7 (2) (2) (2)
after solos - D.C. al Coda
As played on Herbie Hancock's "Empyrean Isles"
Emi9 Ama7
(trp. solo continues) Vamp & Fade

One By One

Wayne Shorter



As played on Art Blakey's "Thermo"

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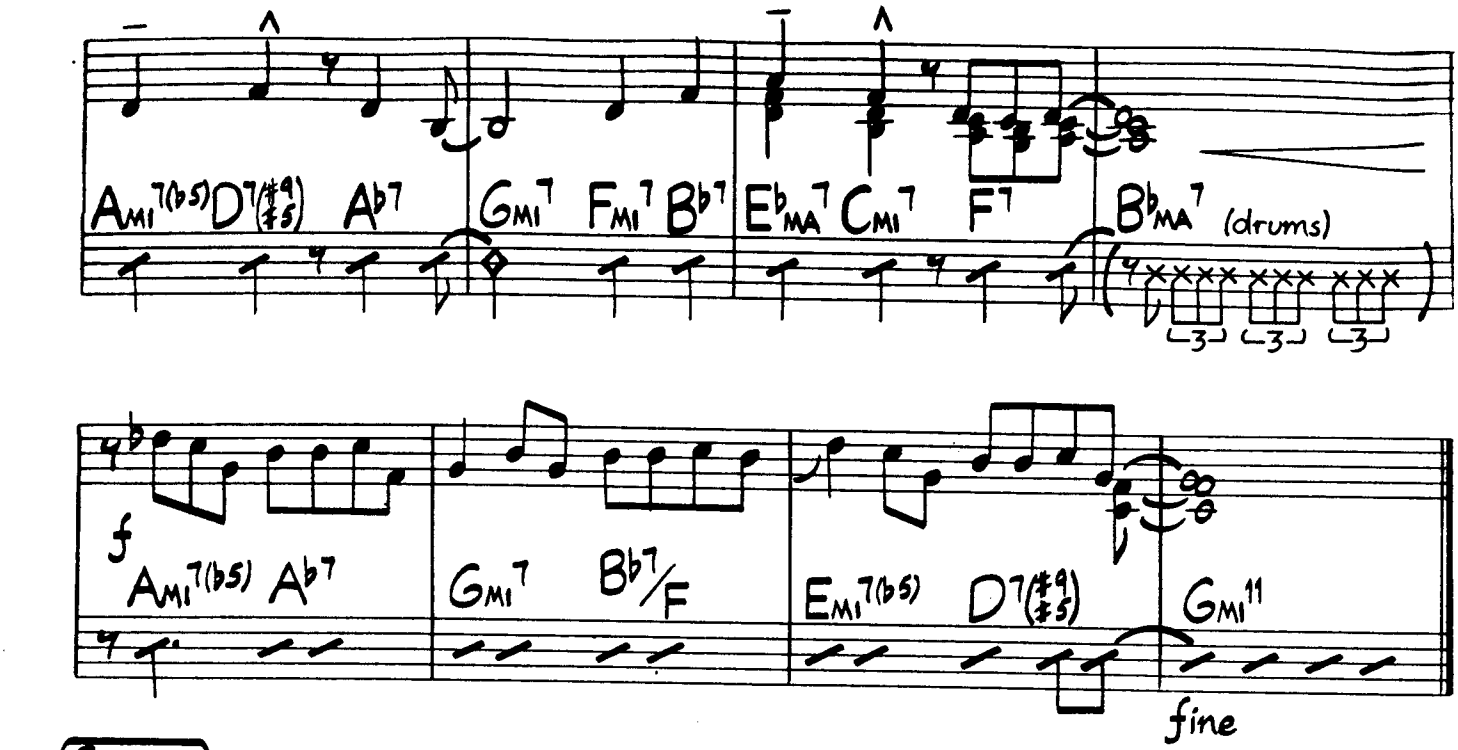
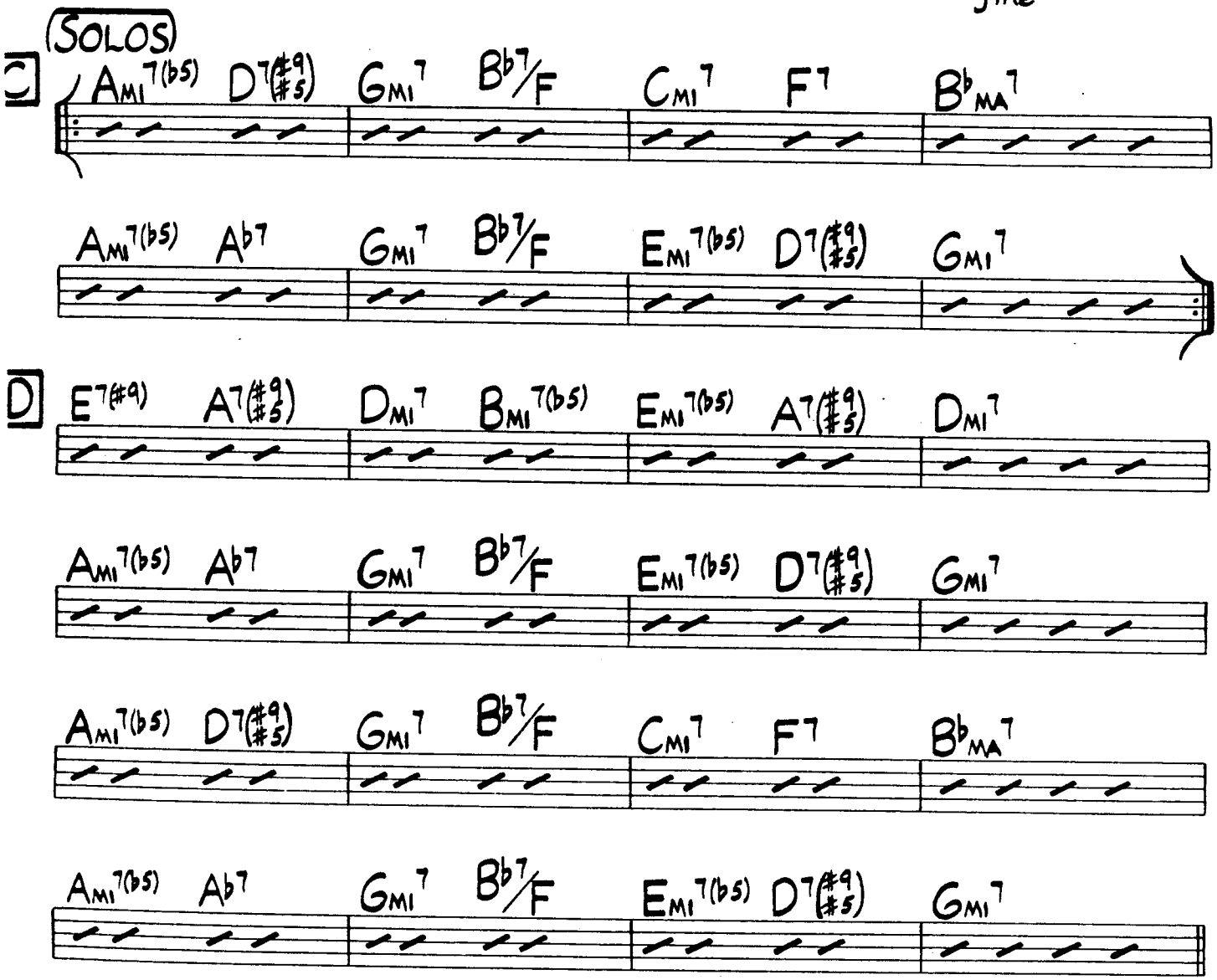
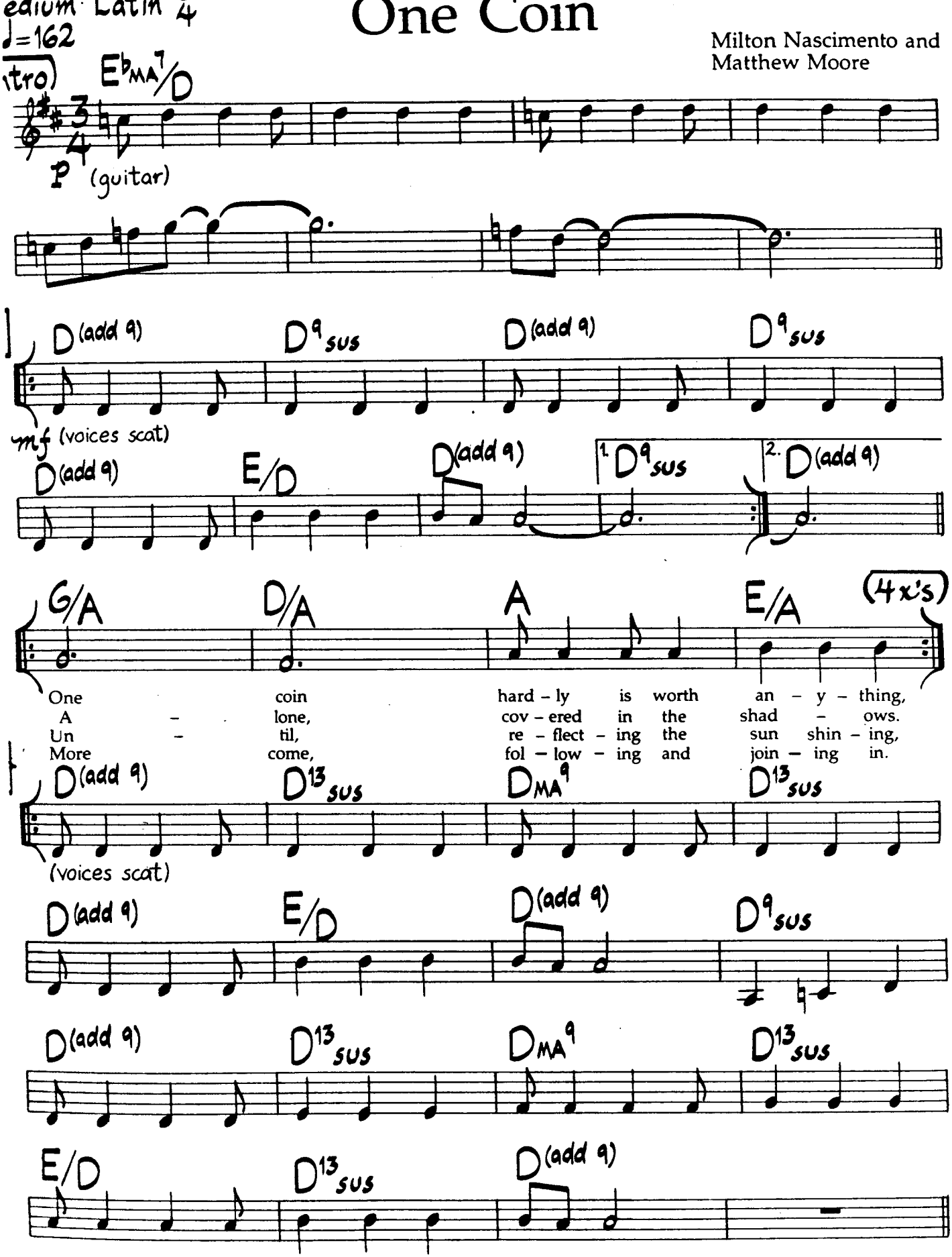




to C for more solos After solos - D.S. al fine

One Coin

Milton Nascimento and
Matthew Moore



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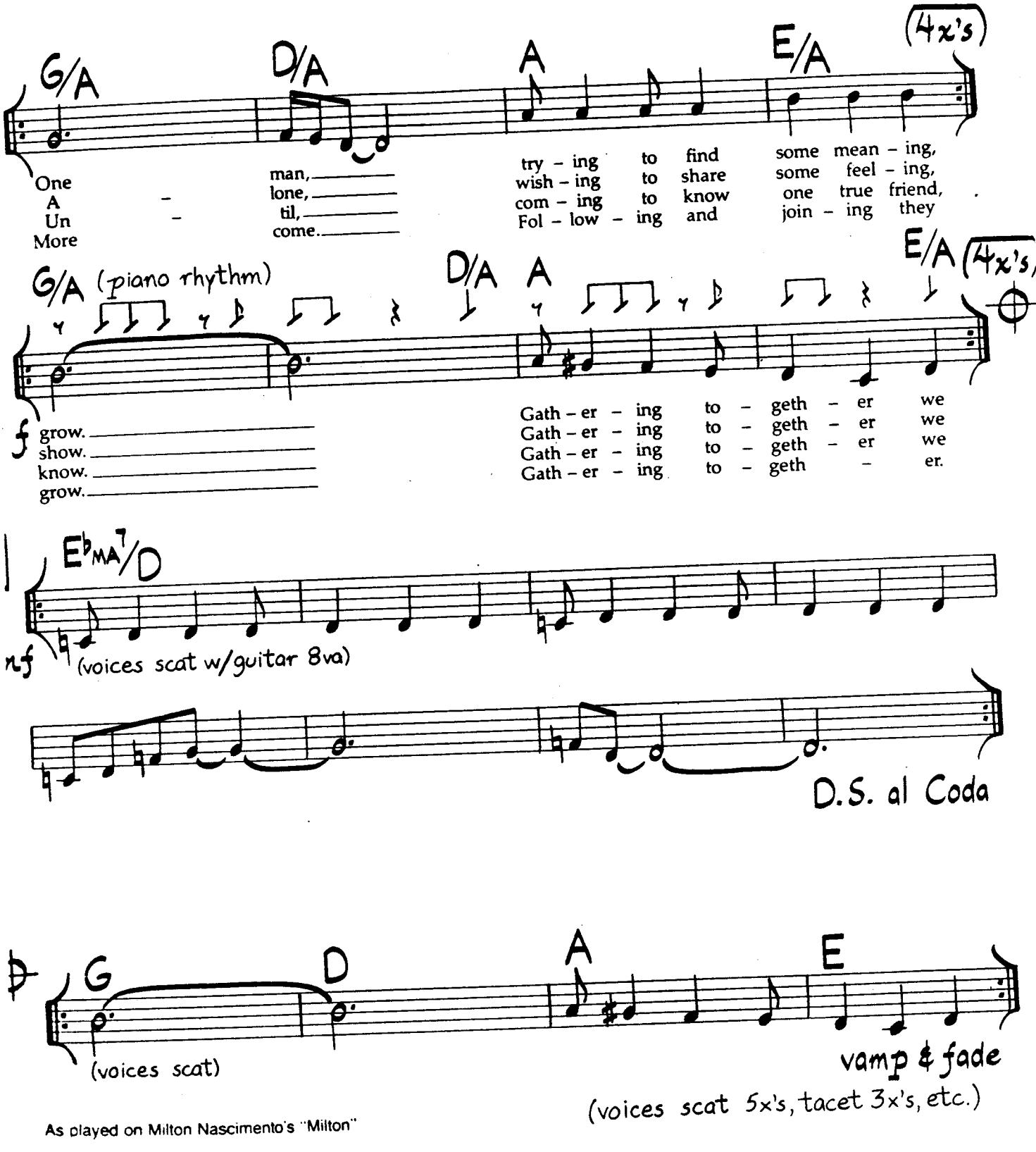


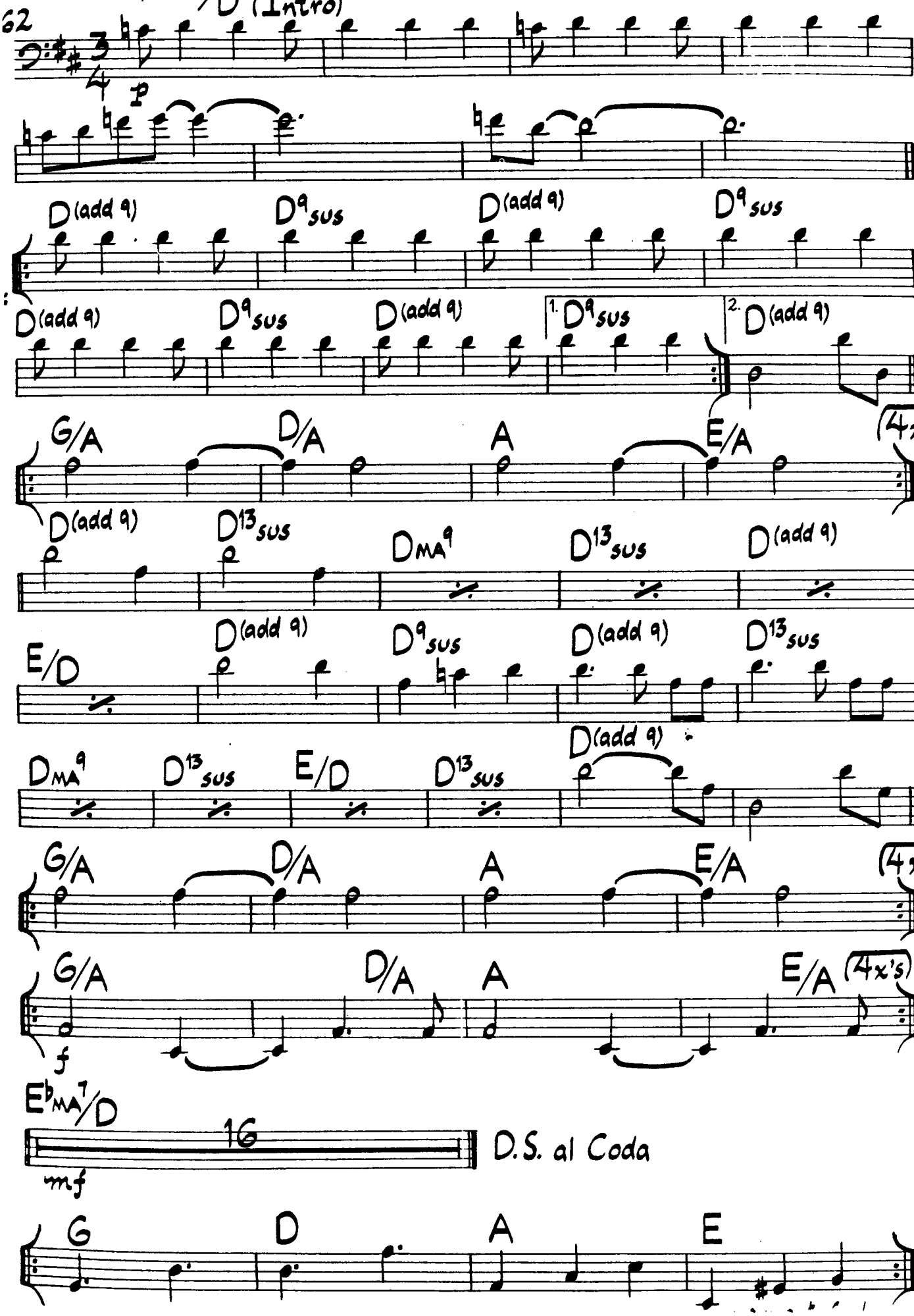
As played on Milton Nascimento's "Milton"

One Coin (Bass Part)

ium Latin 3/4 $E^{b}_{MA}{}^{7}/D$

62

(Intro)

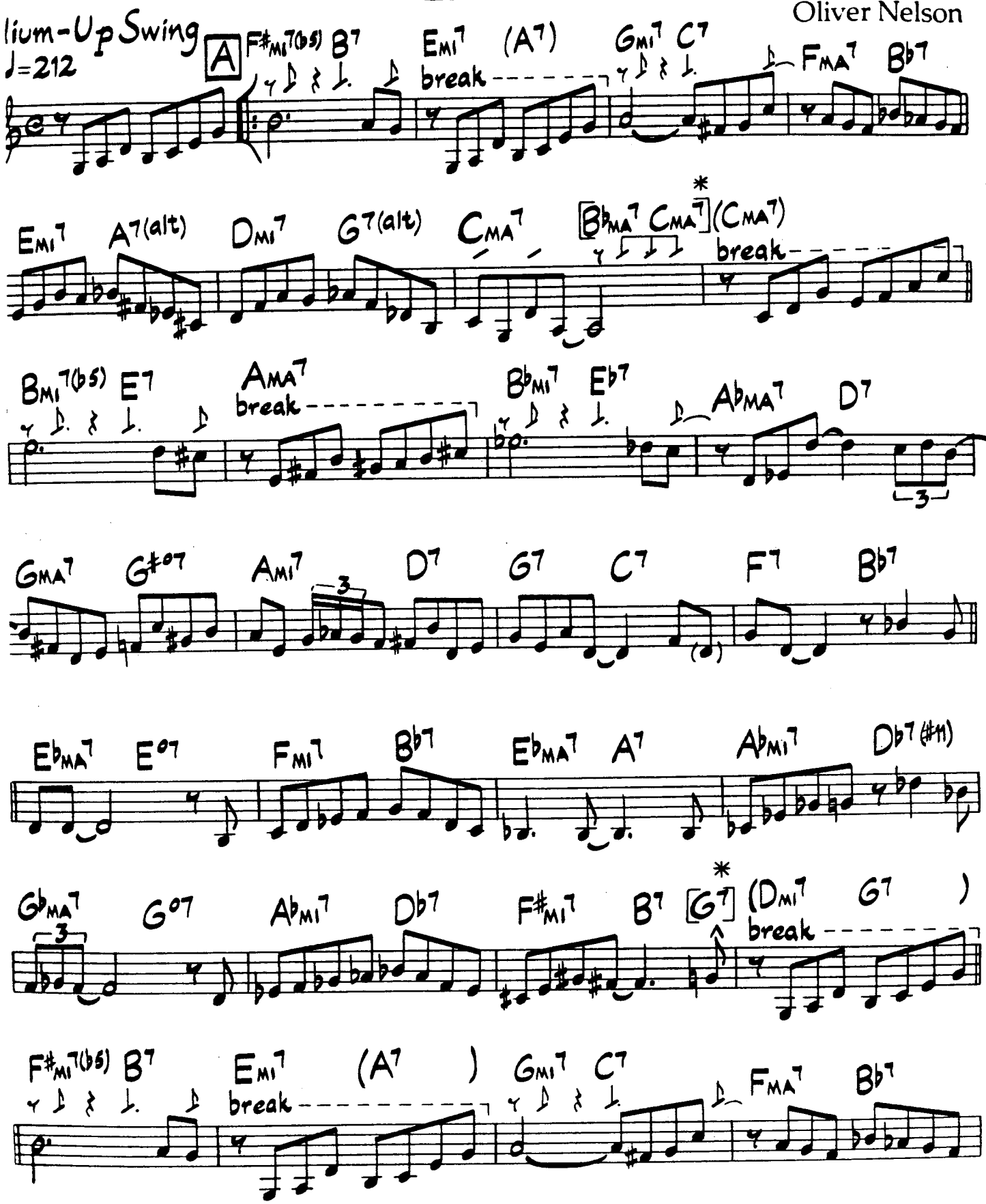


Charles Mingus

111-44

Oliver Nelson

lium-Up Swing
♩=212



* on head only

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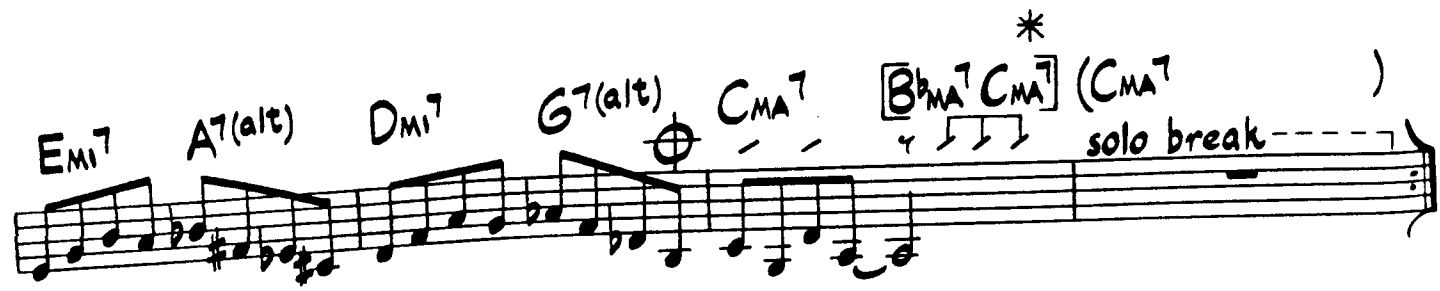
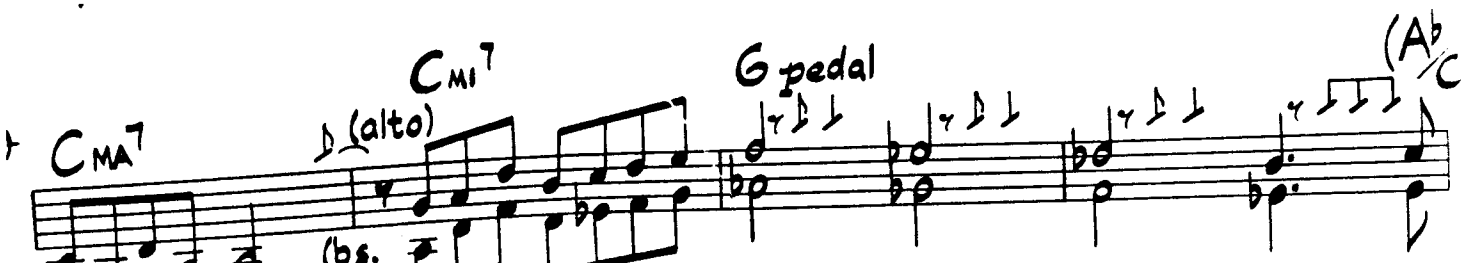
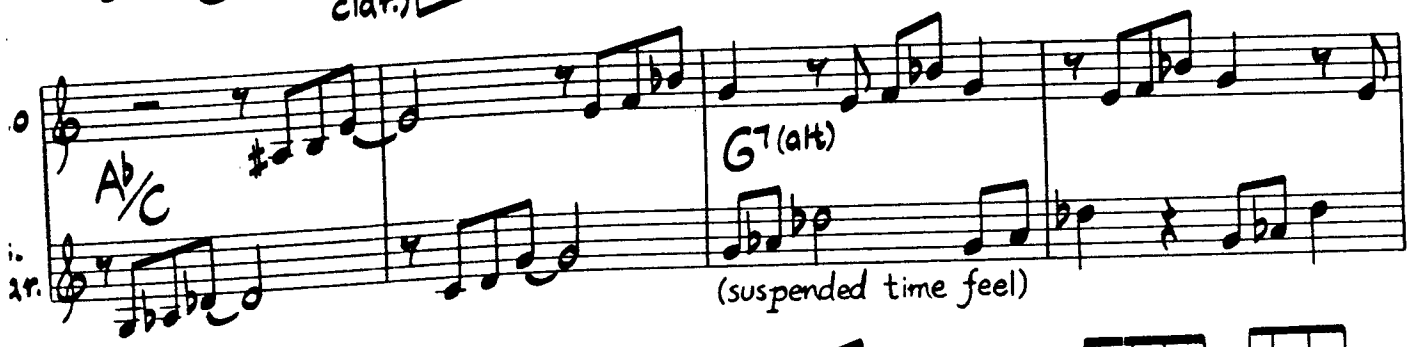
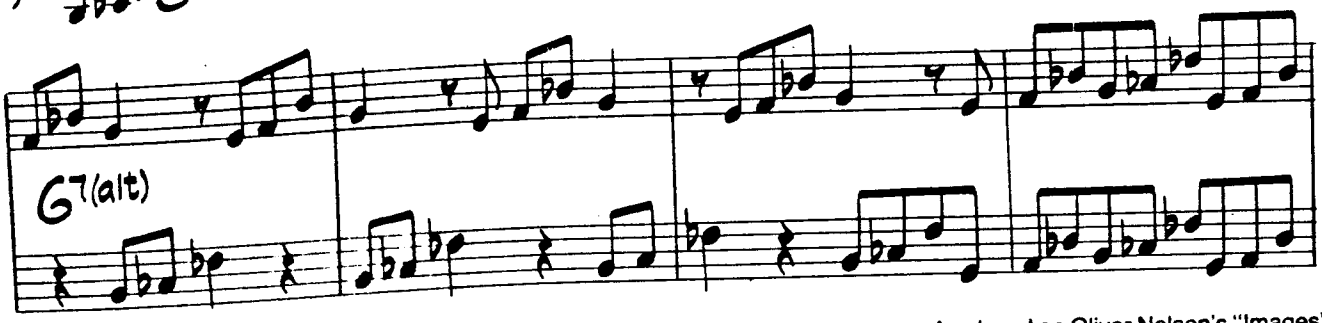
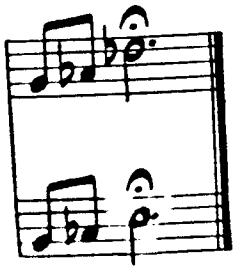








As played on Oliver Nelson's "Images"

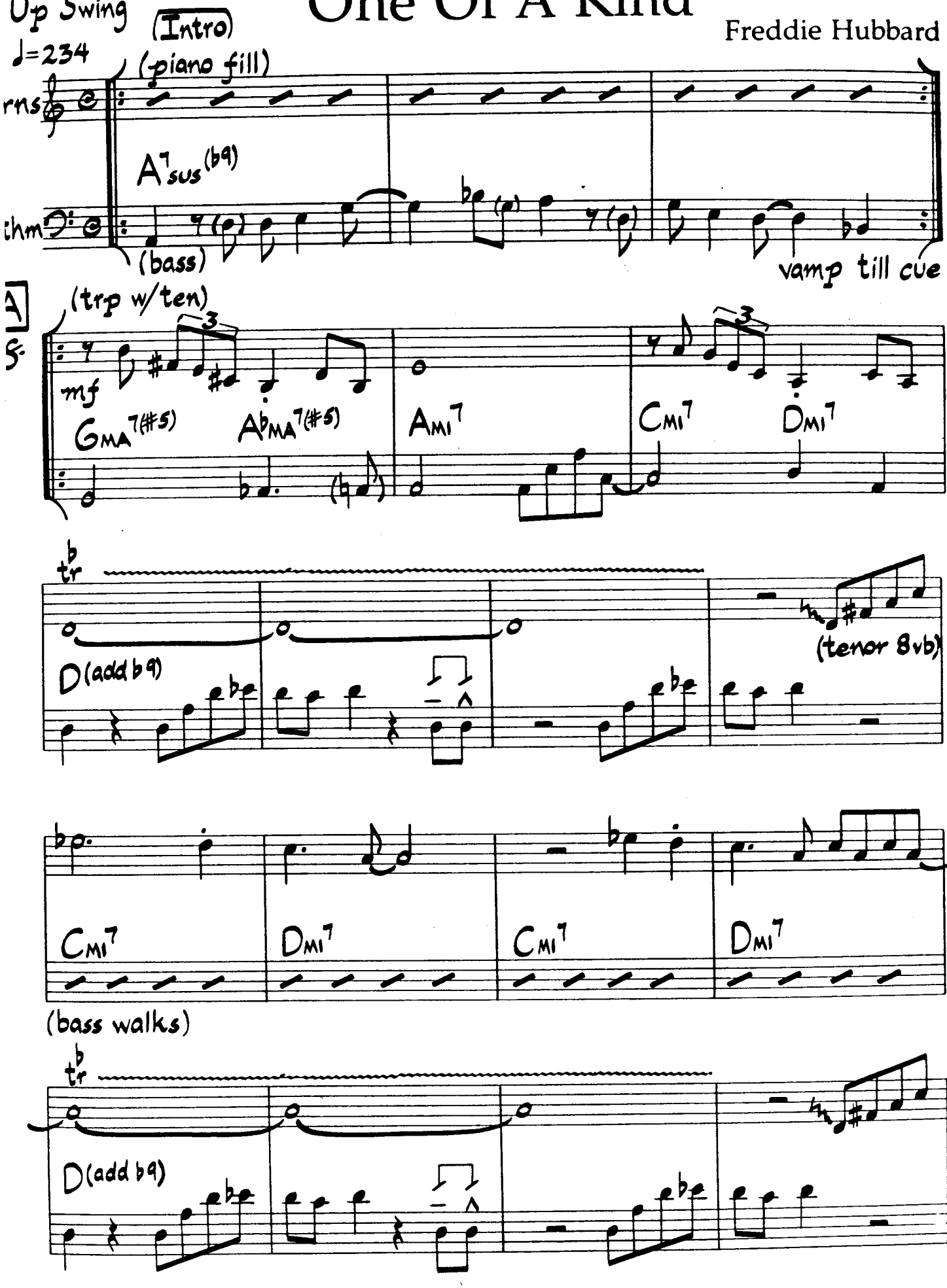


Use chords in parenthesis for solos.

One Of A Kind

Freddie Hubbard

Up Swing ♩=234



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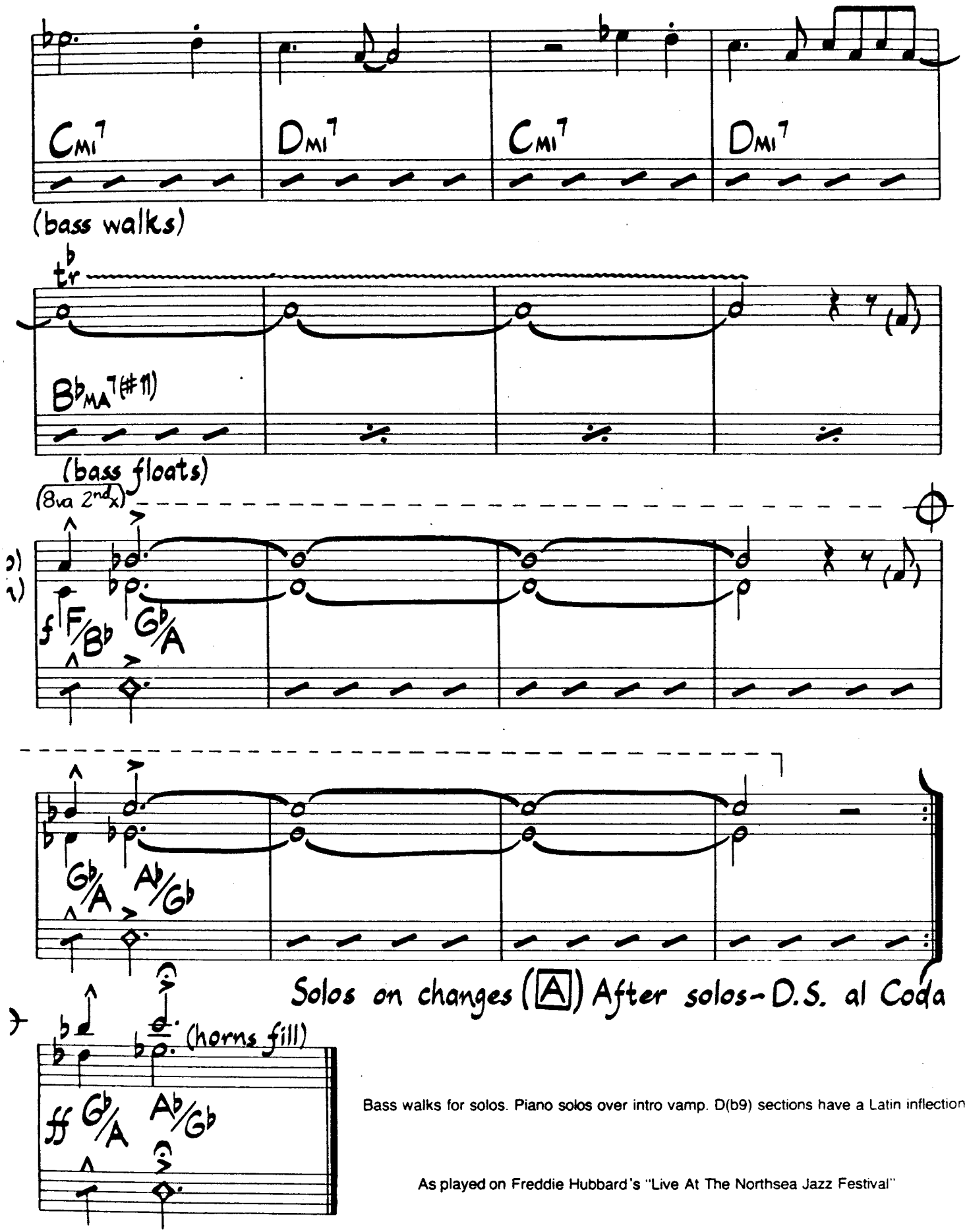


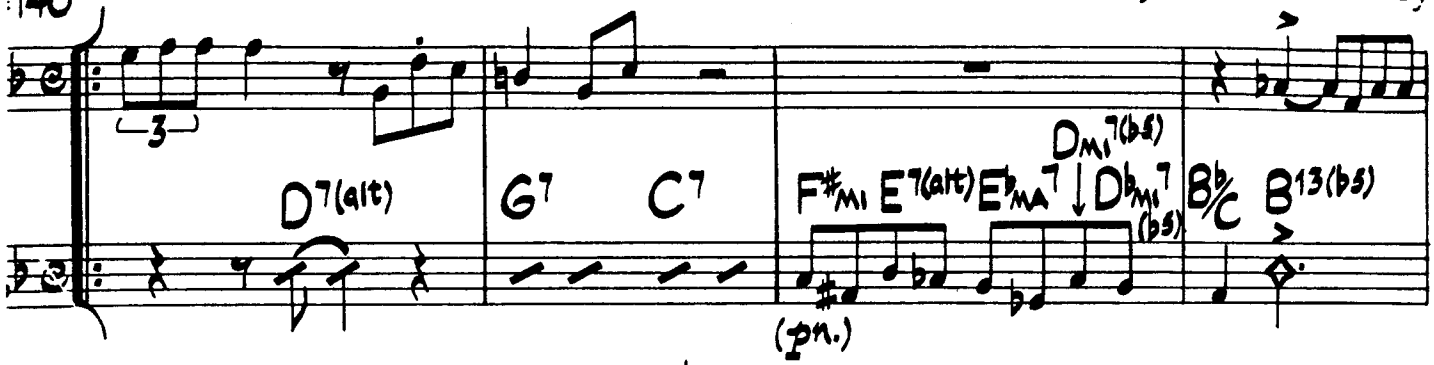
Bass walks for solos. Piano solos over intro vamp. D(b9) sections have a Latin inflection

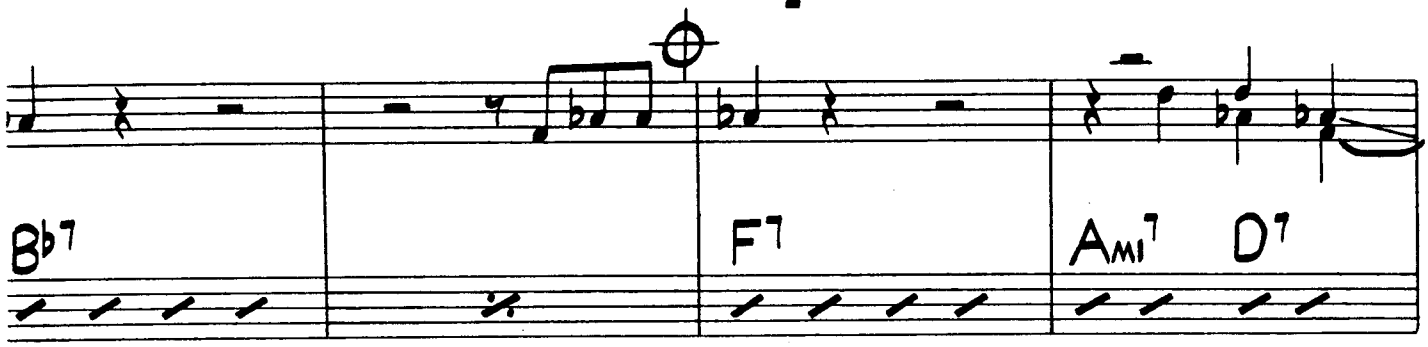
As played on Freddie Hubbard's "Live At The Northsea Jazz Festival"

Nippon Soul

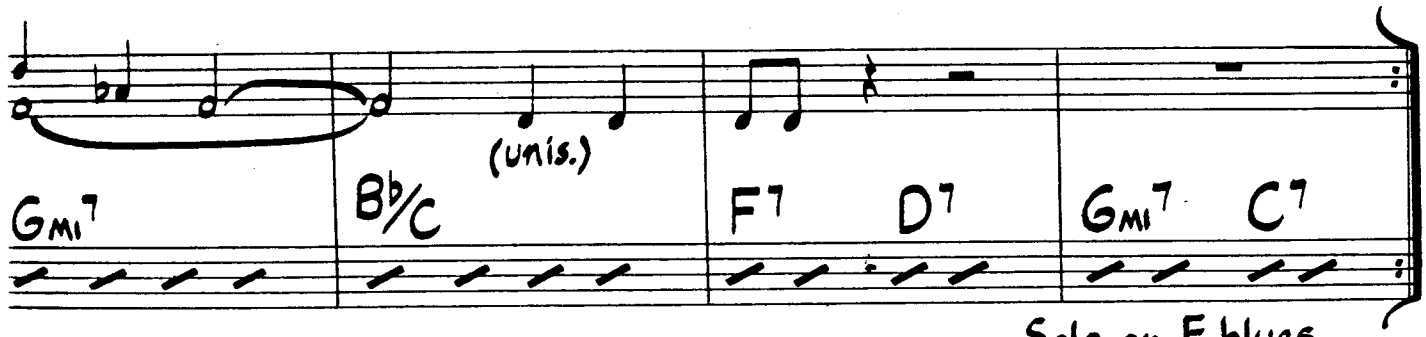
edium Blues
:140

Julian Adderley



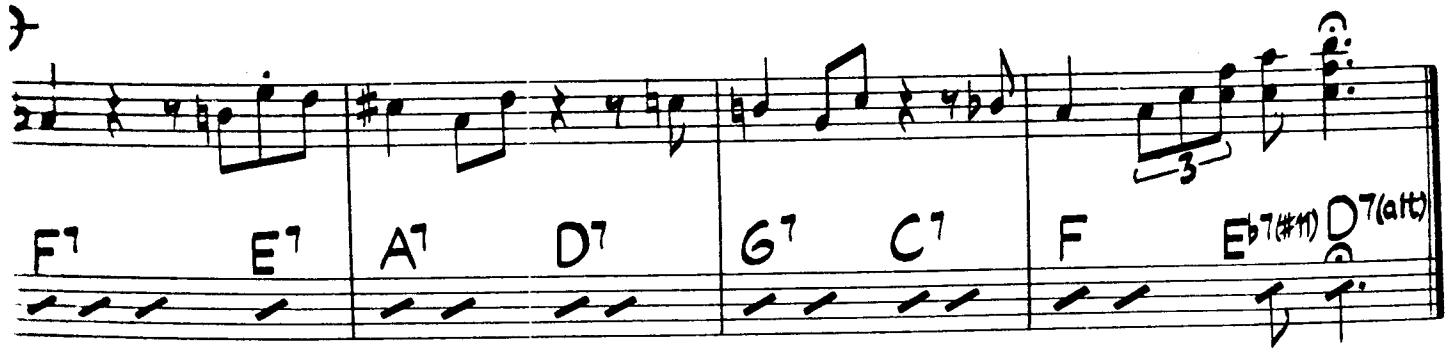


bass in 2)



Solo on F blues
with a kick in bar 4
(like head)
Solos start at bar 5

Each chorus builds from piano in bar 5 to forte in bar 4



s played on Cannonball Adderley's "Nippon Soul"

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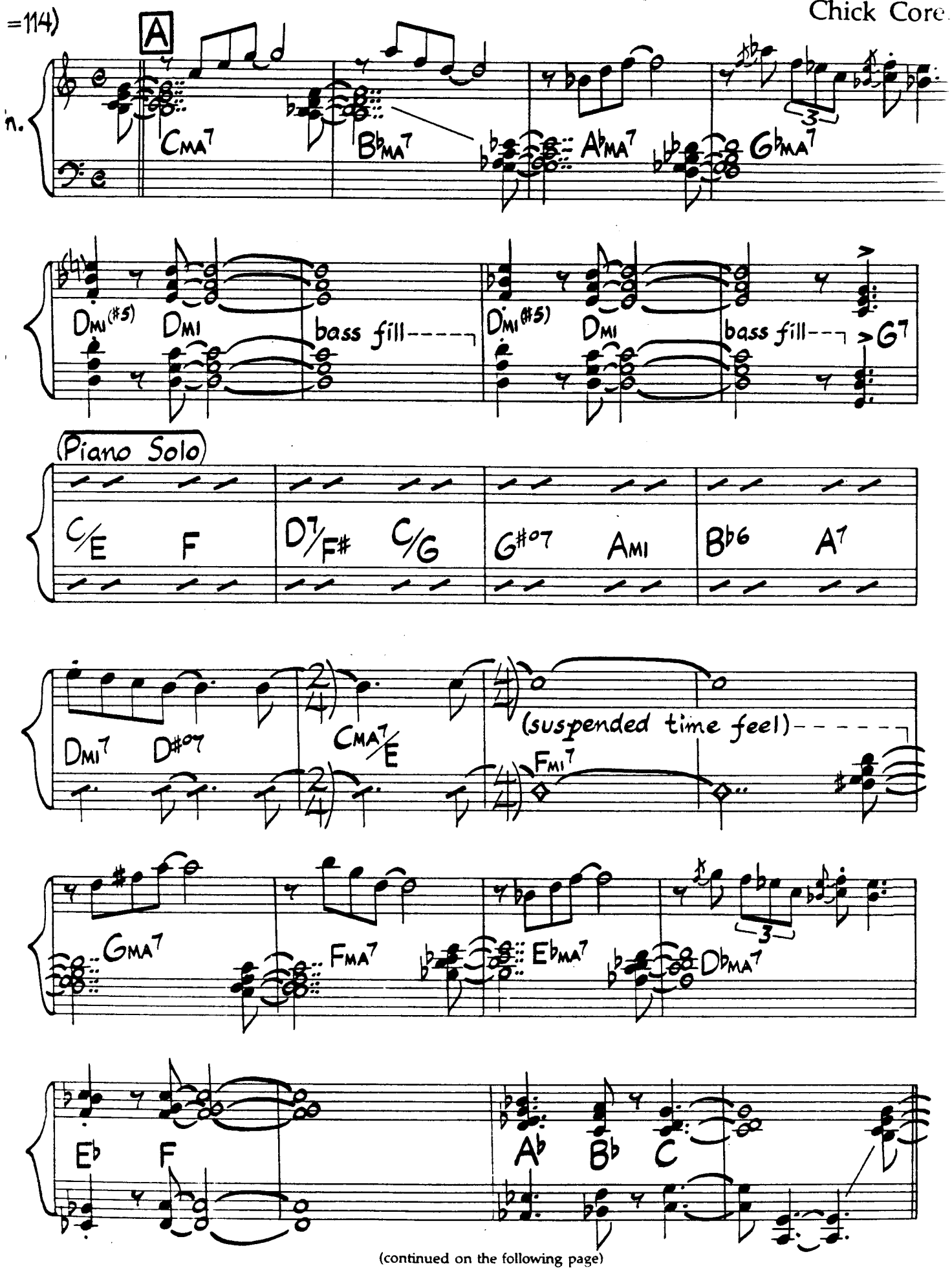
McCoy Tyner

The One Step

Chick Core



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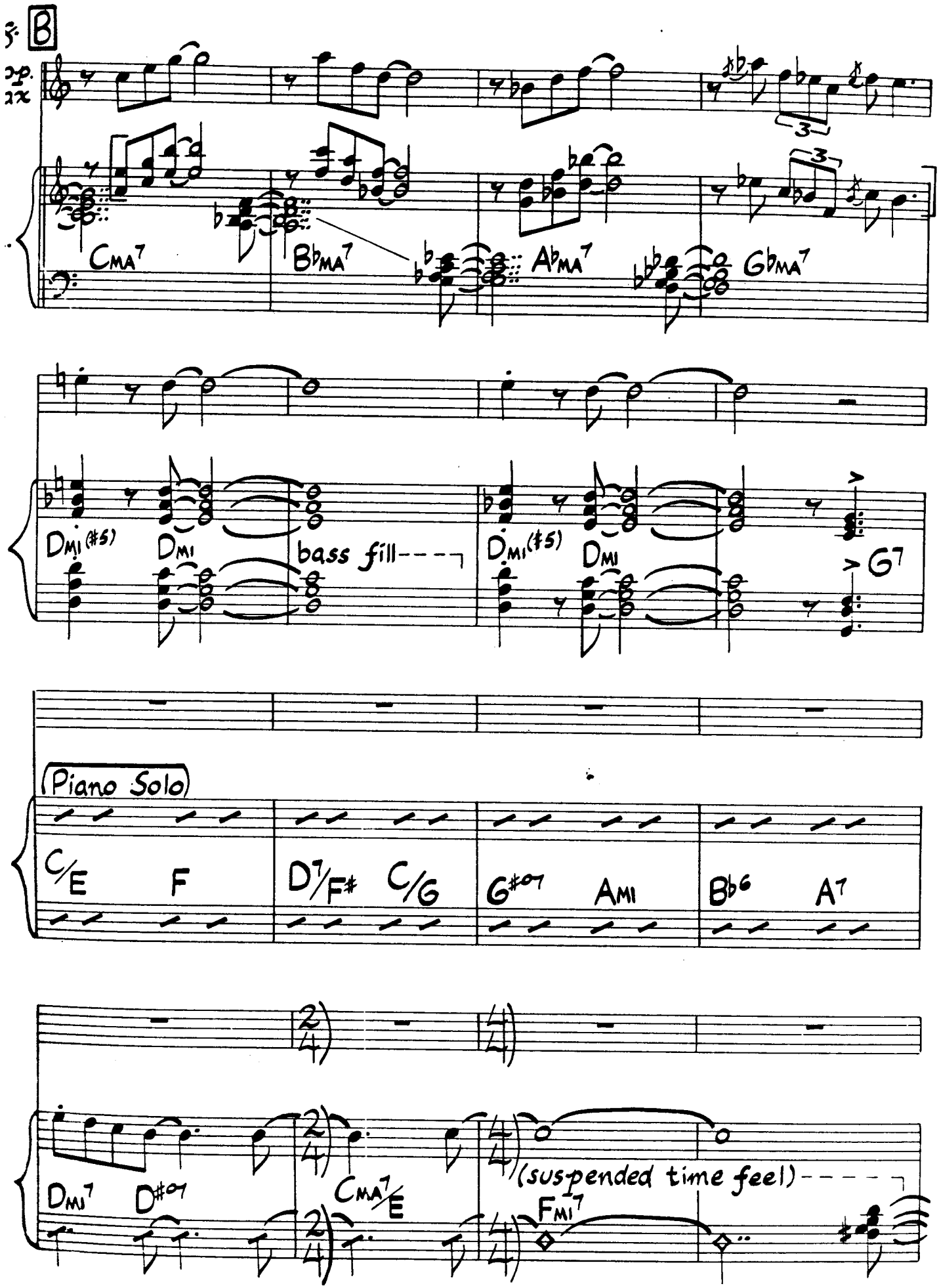
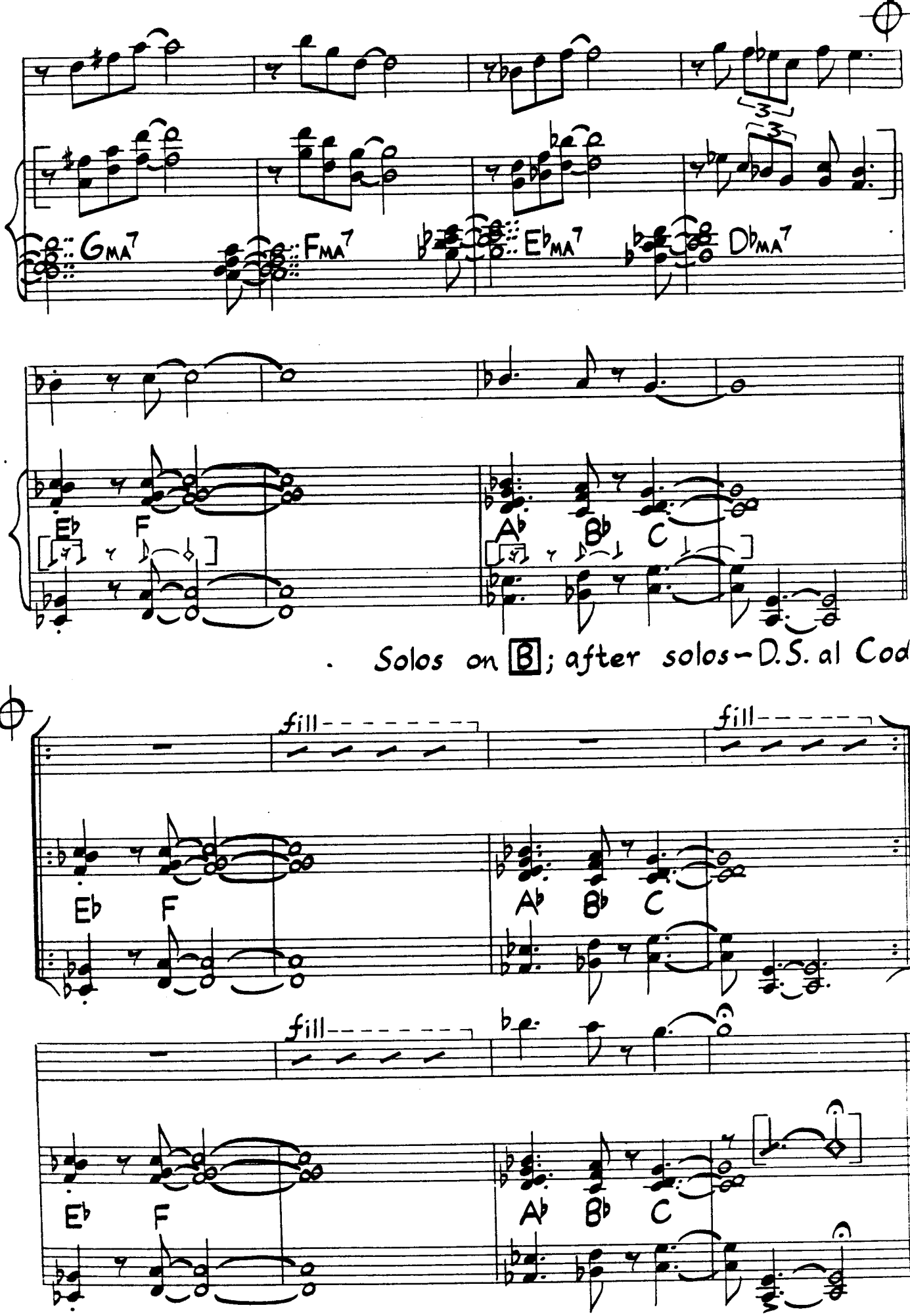


All rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer. In addition, musical sections enclosed in brackets do not appear on the original score and have been derived from the original score and the original recording by the editor with approval of the composer.

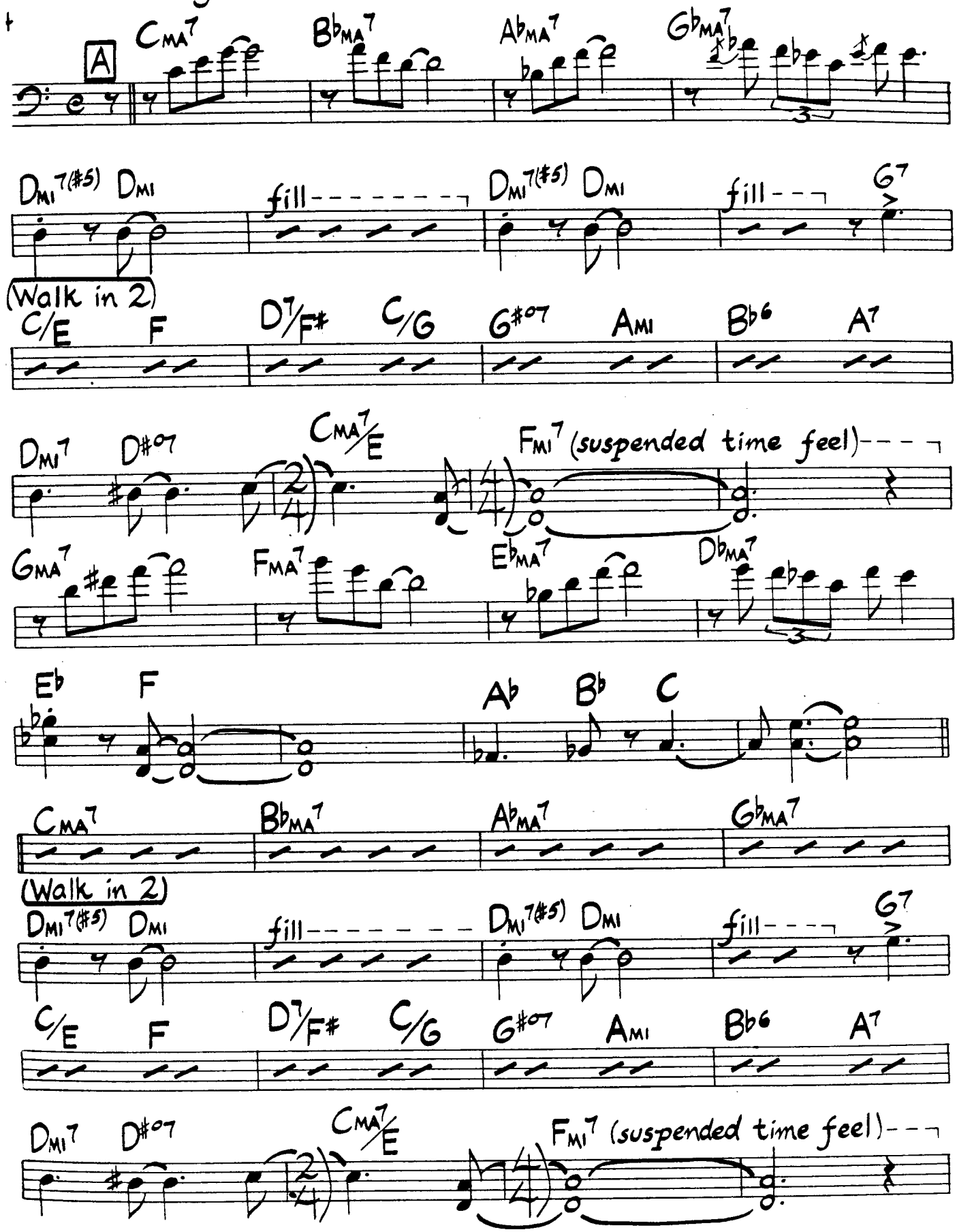


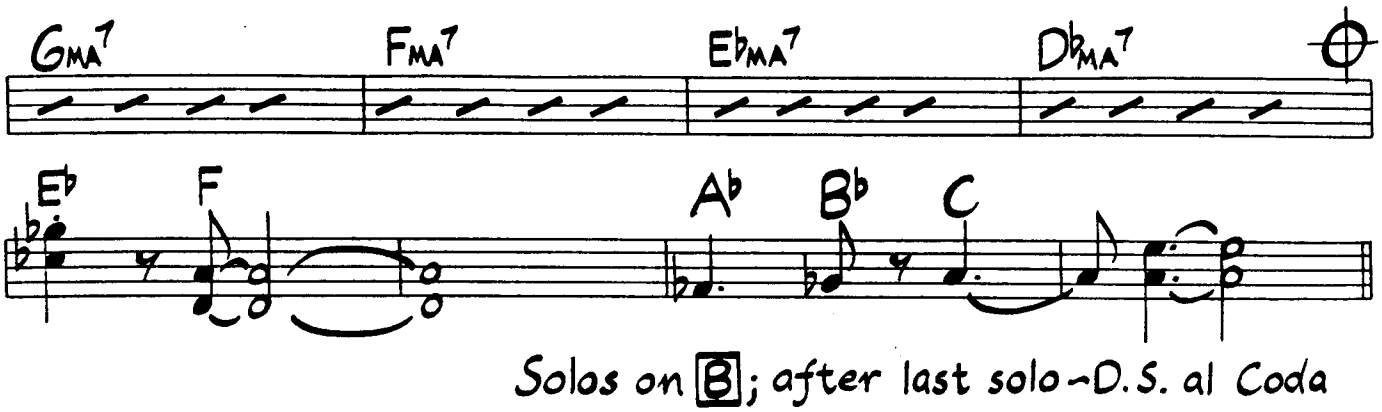
Solos in 4/4, but keep the suspended time feel on the Fmi7 chord and play the kicks in the last four bars as written.

Alternate kicks on last four bars of letter B (in parenthesis) may be used for double-time feel swing solo choruses.

The One Step (Bass Part)

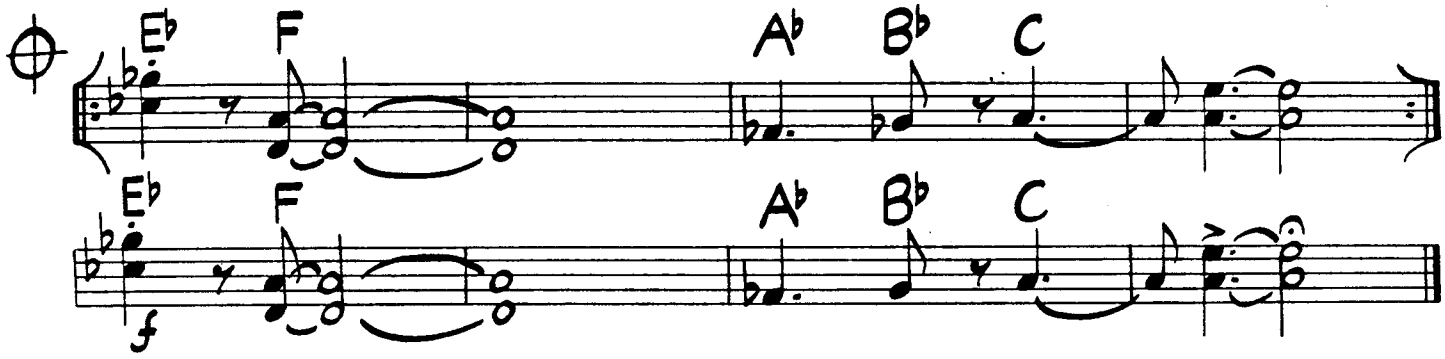
um-Slow Swing



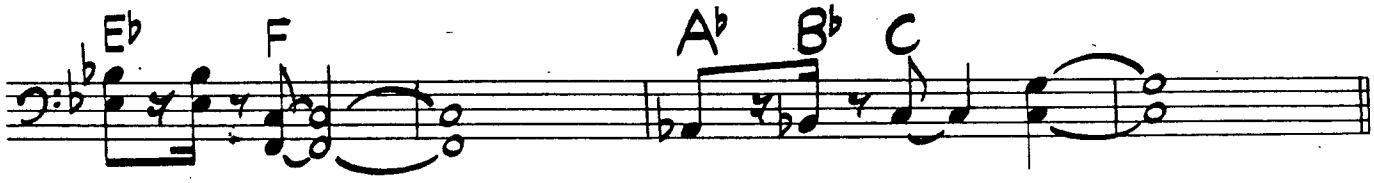


Solos on B; after last solo - D.S. al Coda

Solos in 4/4, but keep the suspended time feel on the Fmi7 chord and play the kicks in the last four bars as written.



These alternate kicks may be used for the last four bars of letter B during double-time feel swing solo choruses.



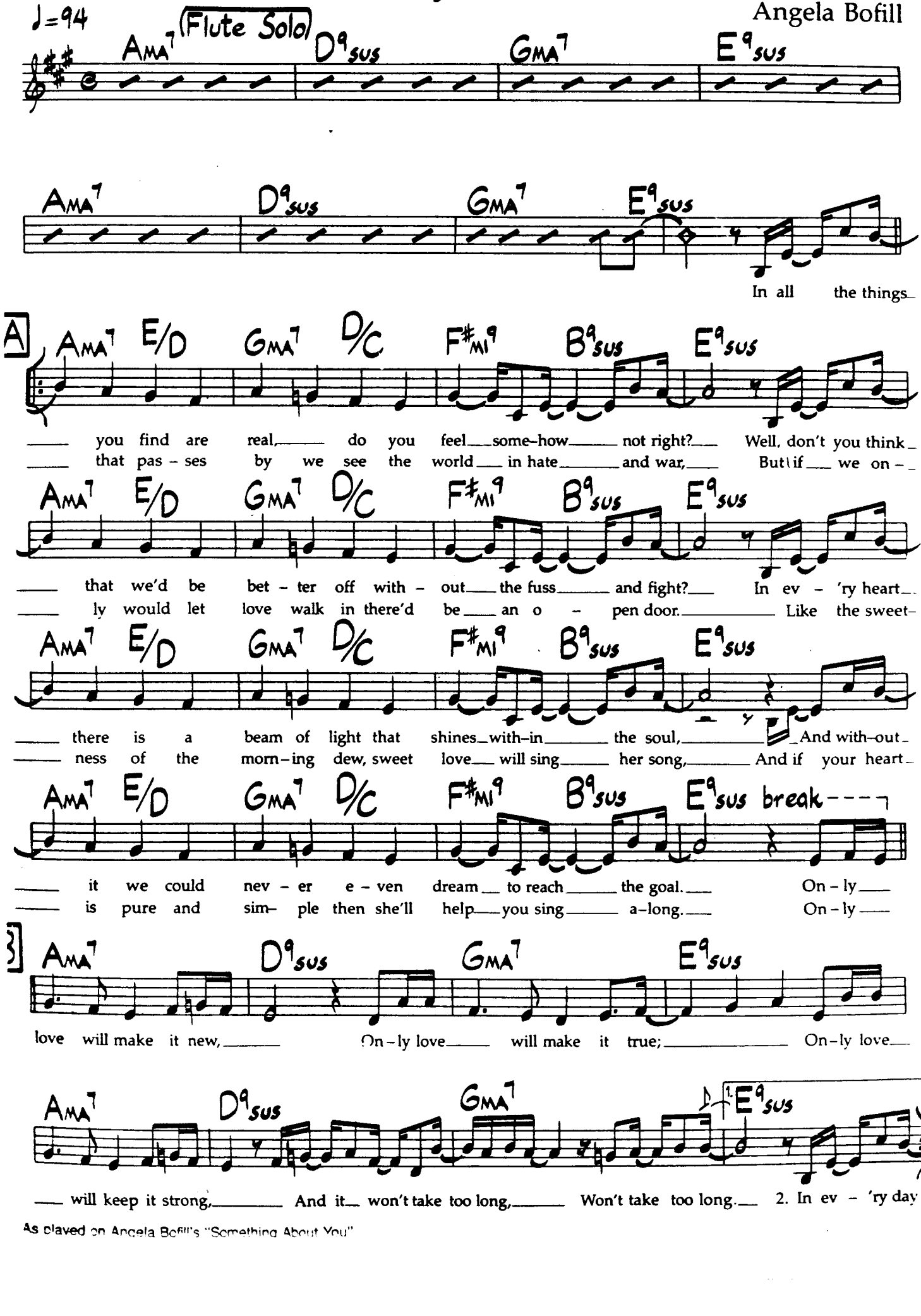
The original score contained no bass part. This part has been derived from the original score and original recording by the editor with approval of the composer.

Only Love

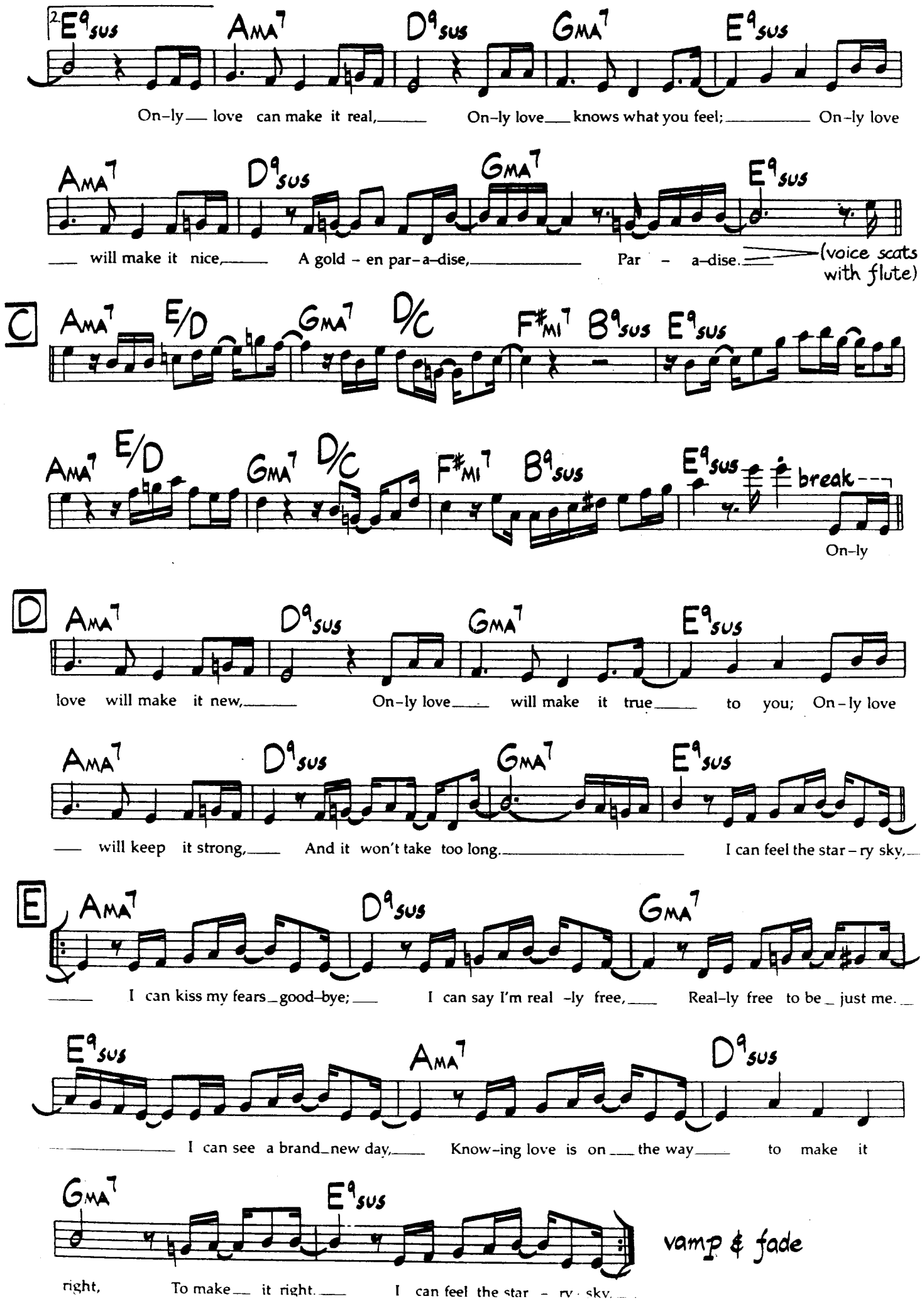
Medium Funk/Latin

♩=94

Angela Bofill



As played on Angela Bofill's "Something About You"


2 E9sus AMA7 D9sus GMA7 E9sus
On-ly love can make it real, On-ly love knows what you feel; On-ly love
AMA7 D9sus GMA7 E9sus
will make it nice, A gold - en par-a-dise, Par - a-dise.
(voice scats with flute)
C AMA7 E/D GMA7 D/C F#MI7 B9sus E9sus
AMA7 E/D GMA7 D/C F#MI7 B9sus E9sus break
On-ly
D AMA7 D9sus GMA7 E9sus
love will make it new, On-ly love will make it true to you; On-ly love
AMA7 D9sus GMA7 E9sus
will keep it strong, And it won't take too long. I can feel the star-ry sky,
E AMA7 D9sus GMA7
I can kiss my fears good-bye; I can say I'm real-ly free, Real-ly free to be just me.
E9sus AMA7 D9sus
I can see a brand new day, Know-ing love is on the way to make it
GMA7 E9sus
right, To make it right. I can feel the star - ry sky.
vamp & fade

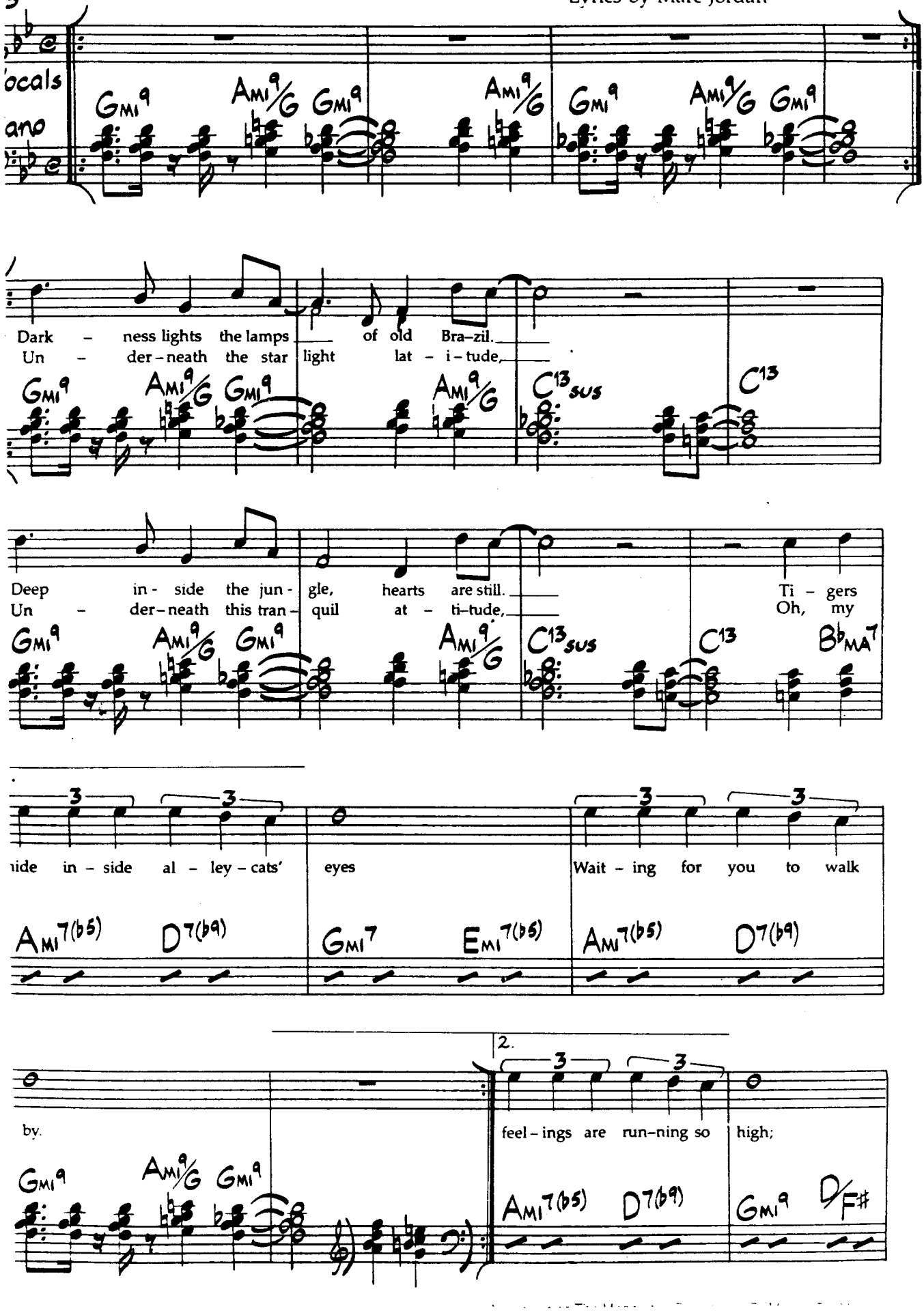
On The Boulevard

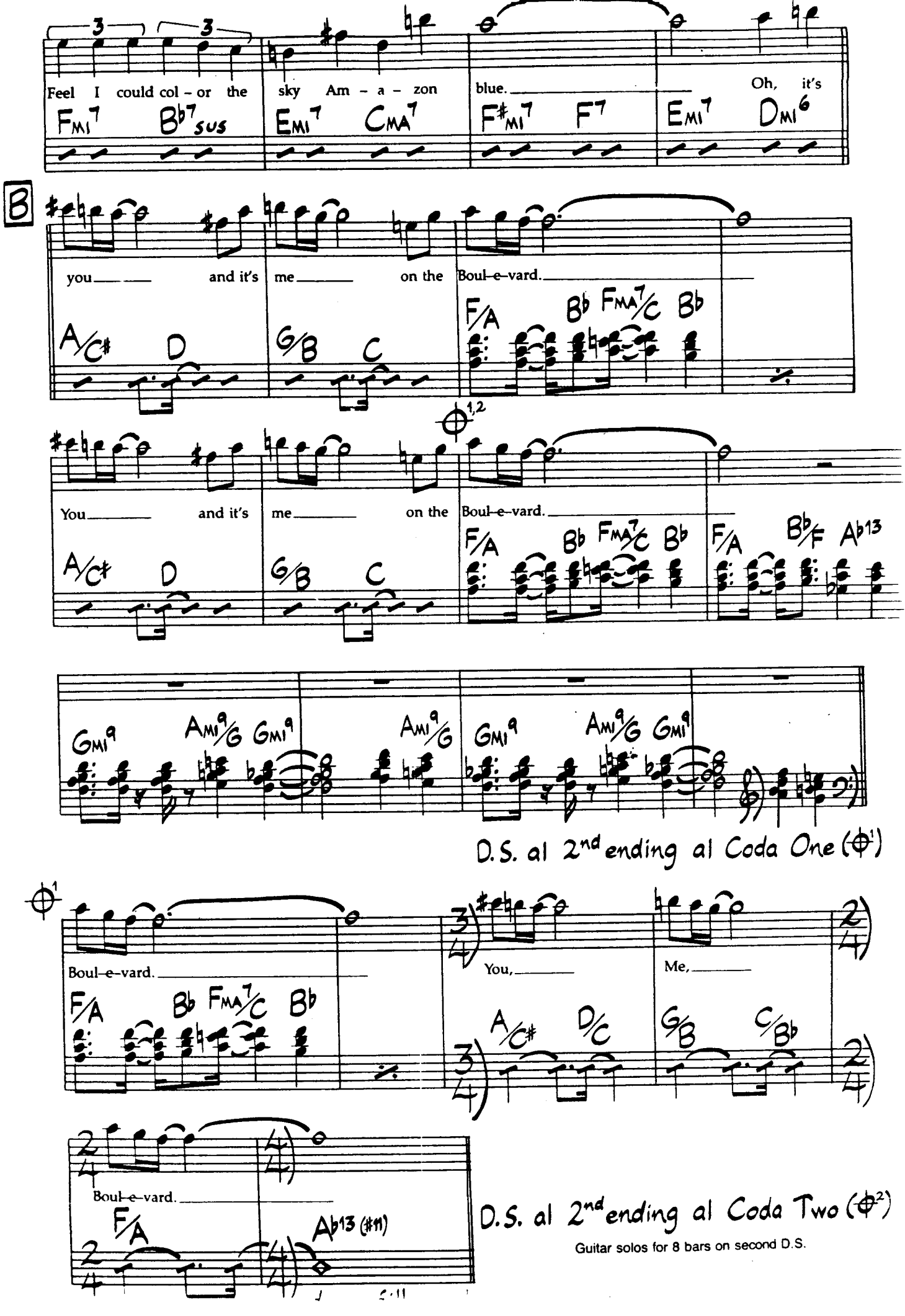
lium Funk
3

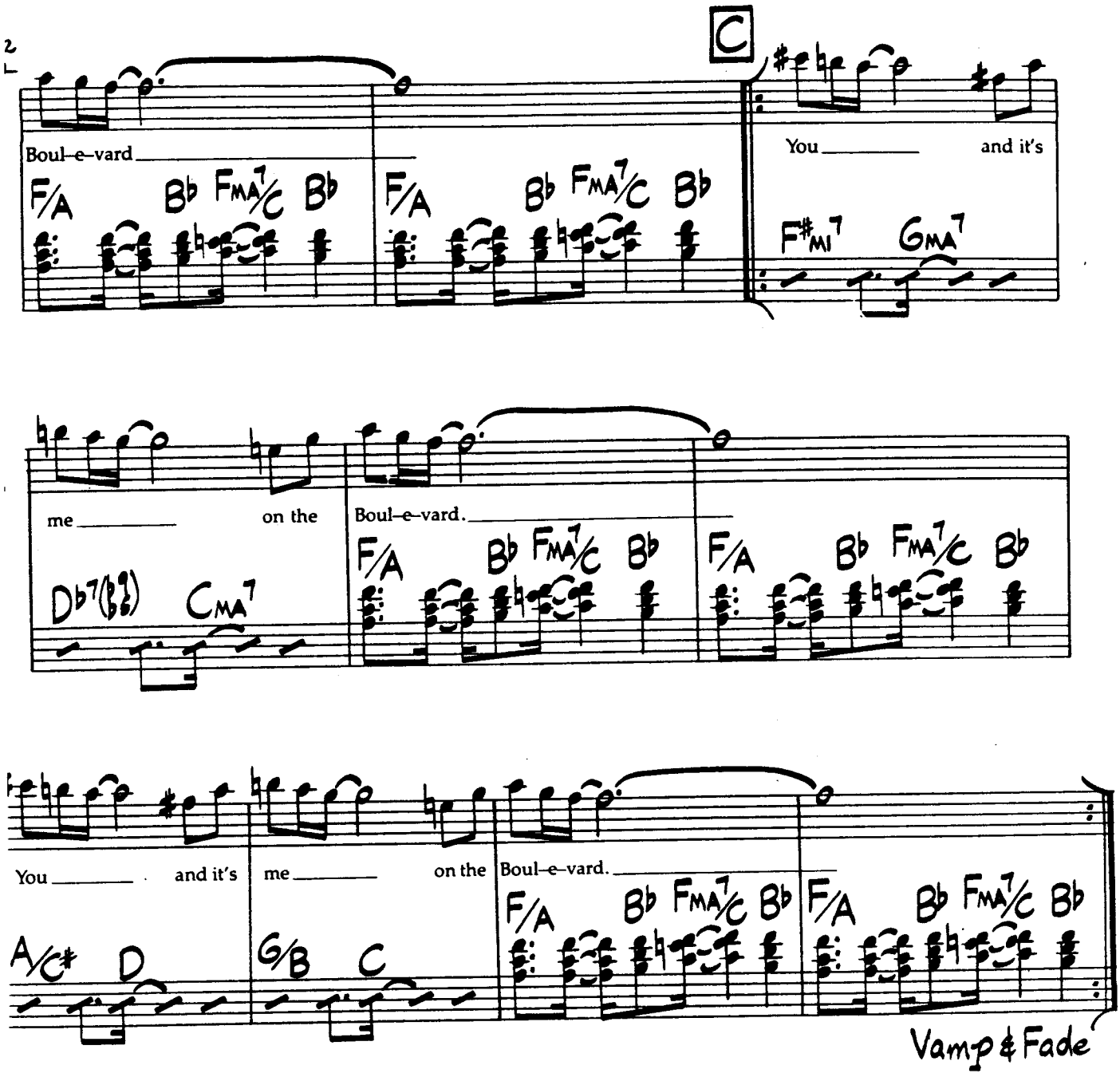
Music by Jay Graydon & Richard Page
Lyrics by Marc Jordan

ocals

ano



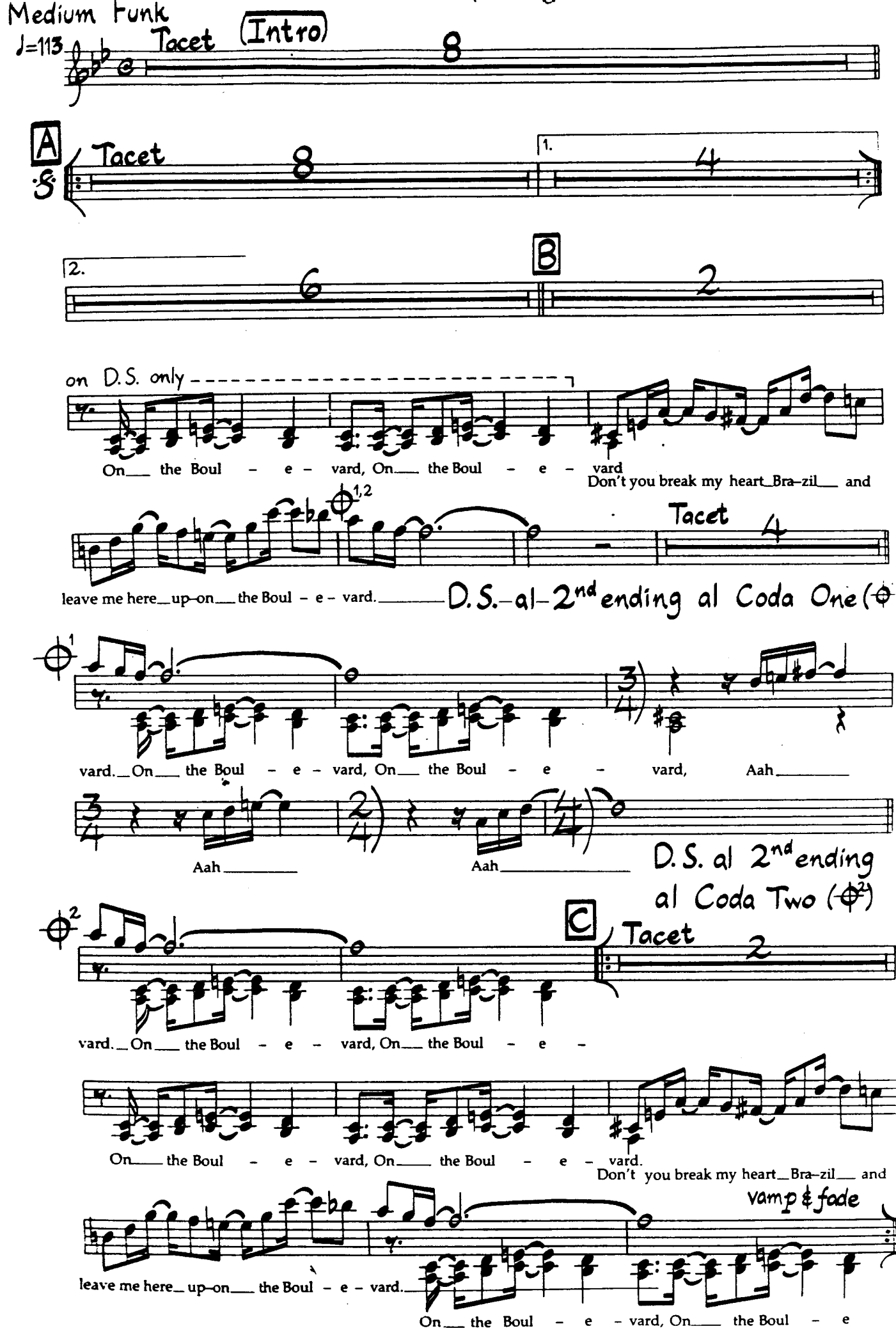

Feel I could col – or the sky Am – a – zon blue. Oh, it's
Fmi7 Bb7sus Emi7 CMA7 F#mi7 F7 Emi7 Dmi6
B
you and it's me on the Boul–e–vard.
A/C# D G/B C F/A Bb FMA7/C Bb
1,2
You and it's me on the Boul–e–vard.
A/C# D G/B C F/A Bb FMA7/C Bb F/A Bb/F Ab13
Gmi9 Ami9/G Gmi9 Ami9/G Gmi9 Ami9/G Gmi9
D.S. al 2nd ending al Coda One (𝄋1)
1
Boul–e–vard.
F/A Bb FMA7/C Bb
You, Me,
A/C# D/C G/B C/Bb
Boul–e–vard.
F/A Ab13 (#11)
D.S. al 2nd ending al Coda Two (𝄋2)
Guitar solos for 8 bars on second D.S.



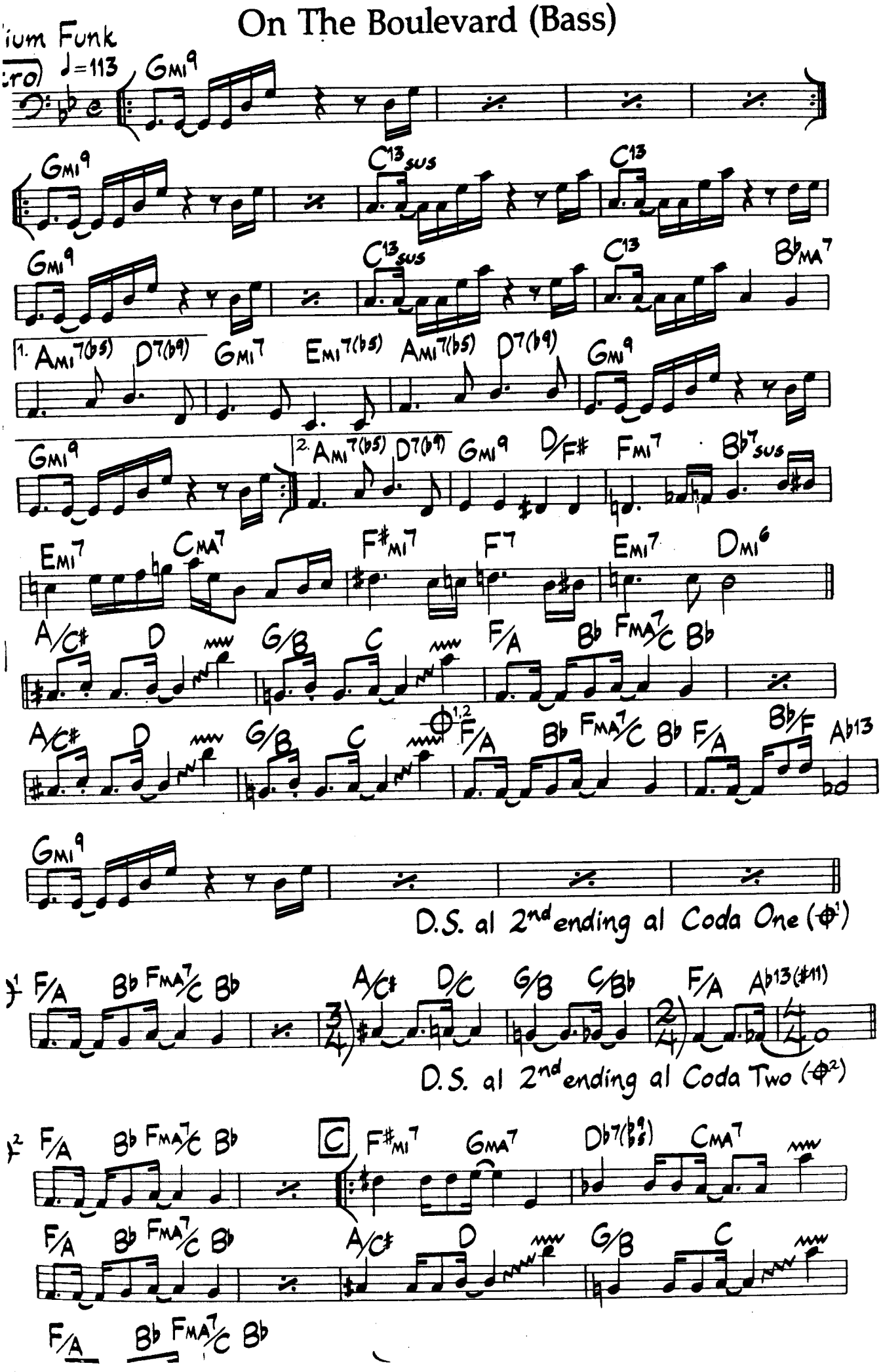
ECOND VERSE

aught inside the spell, it's your parade.
efugees from love, we masquerade.
hough your lover is waiting at home,
have one of my own I must go to.

)h, it's you (etc.)


Medium Funk
♩=113
Tacet
(Intro)
A
Tacet
1.
2.
B
on D.S. only
On the Boul - e - vard, On the Boul - e - vard
Don't you break my heart Bra-zil and
leave me here up-on the Boul - e - vard.
Tacet
D.S. al 2nd ending al Coda One
vard. On the Boul - e - vard, On the Boul - e - vard,
Aah
Aah
Aah
D.S. al 2nd ending
al Coda Two
C
Tacet
vard. On the Boul - e - vard, On the Boul - e -
On the Boul - e - vard, On the Boul - e - vard.
Don't you break my heart Bra-zil and
vamp & fade
leave me here up-on the Boul - e - vard.
On the Boul - e - vard, On the Boul - e

On The Boulevard (Bass)



George Mraz

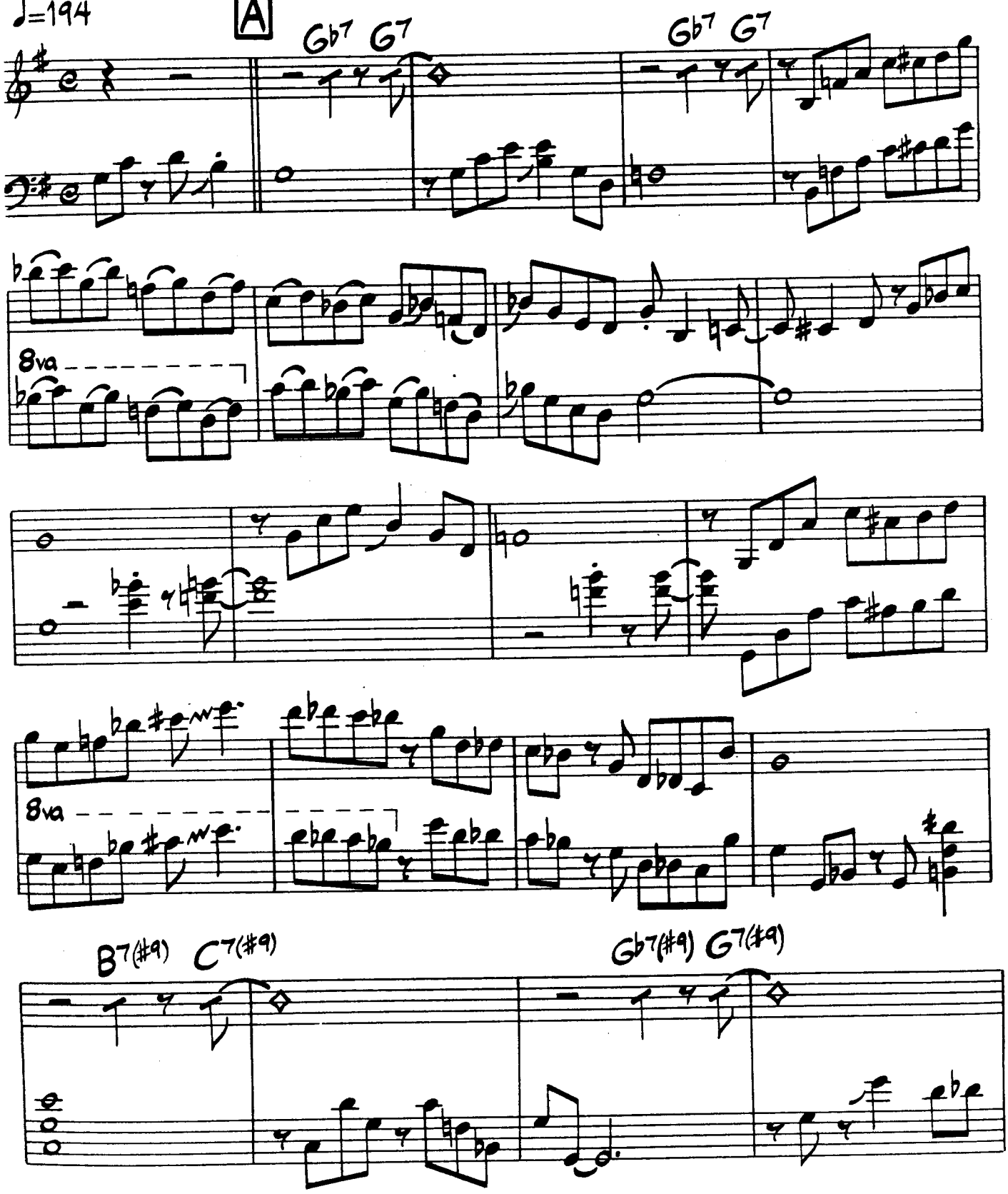
Osaka Express

Jim Hall

um Funk Groove

♩=194

A



As played on "Jim Hall And Red Mitchell"

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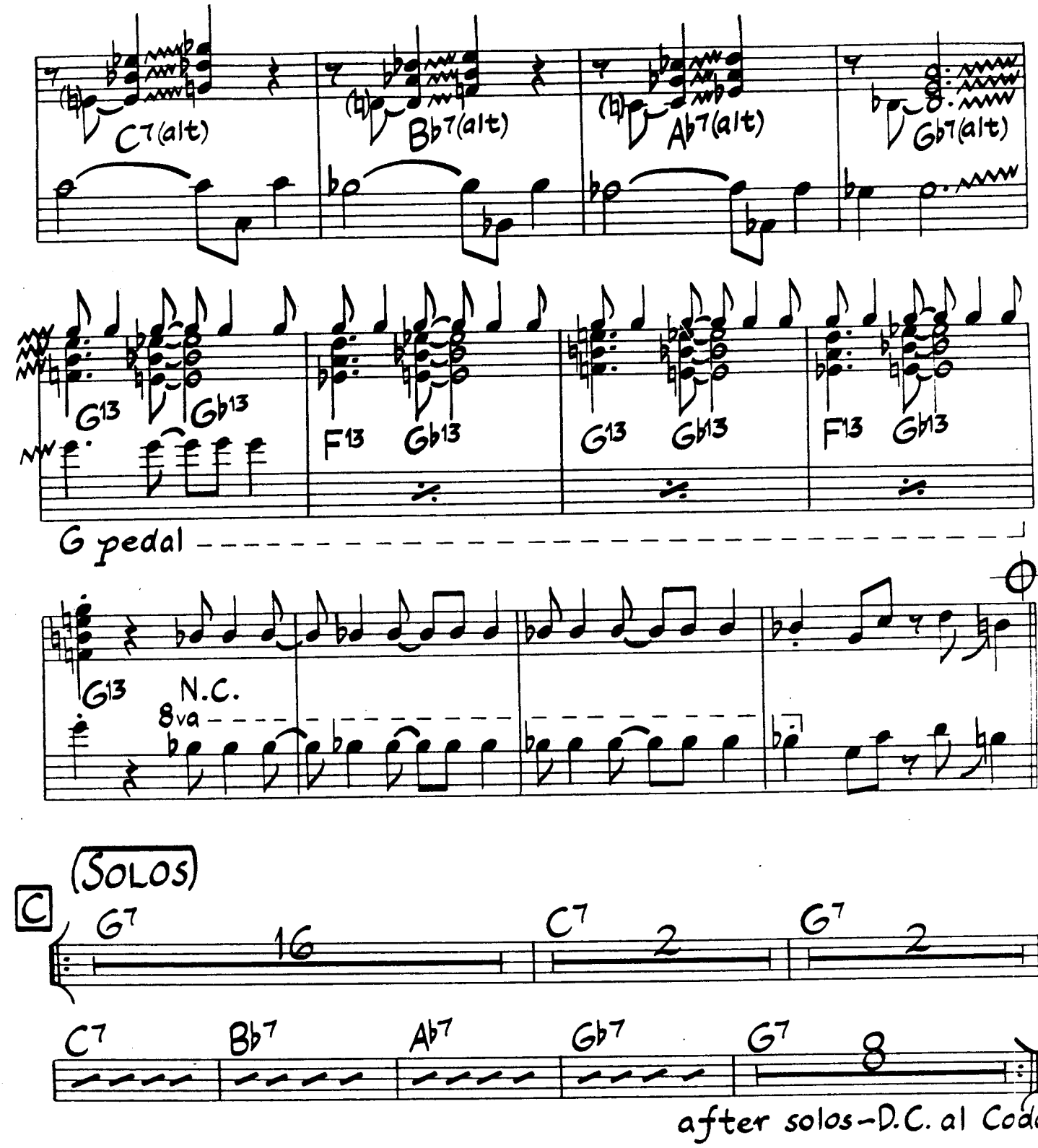
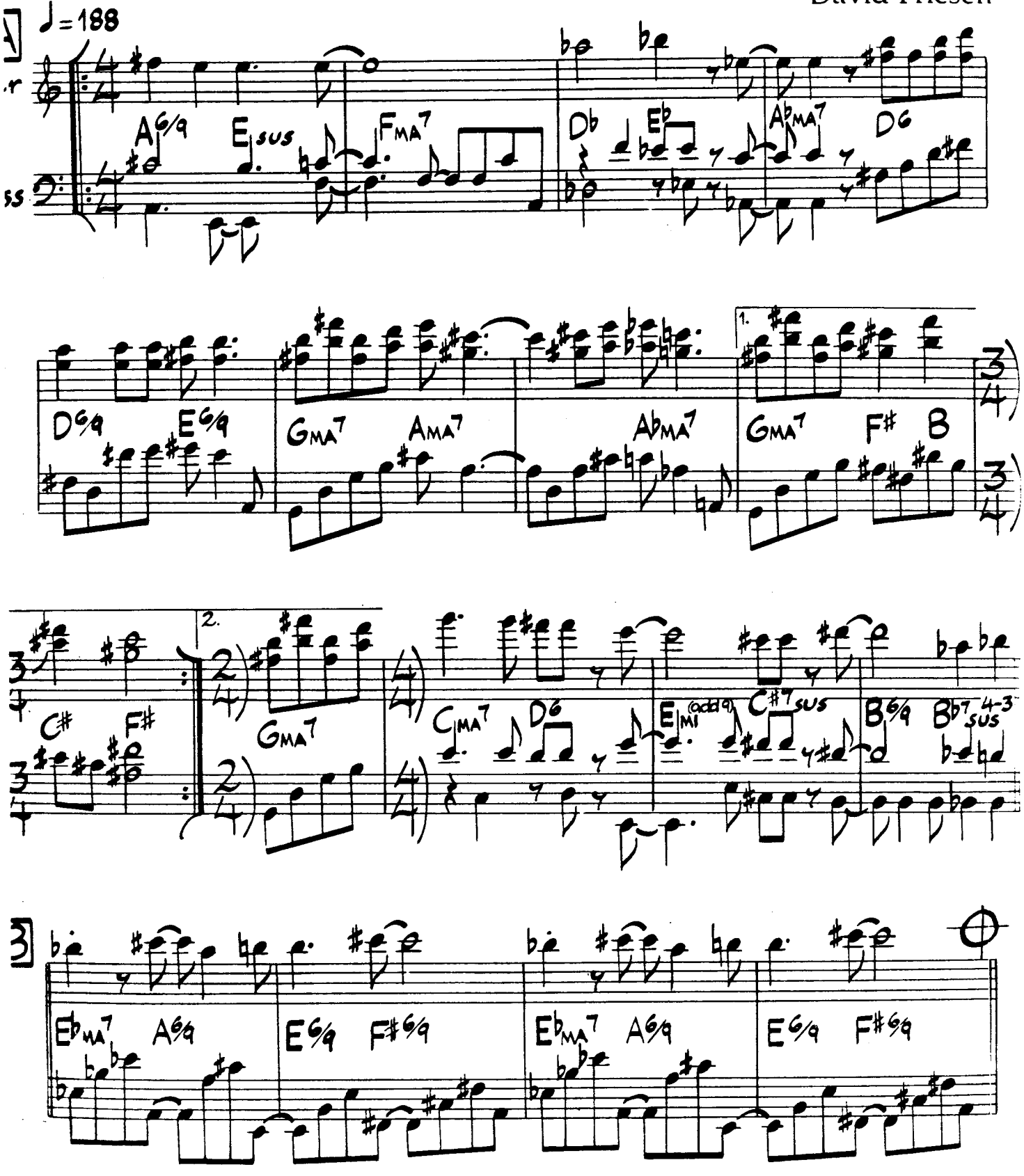

C7(alt)
Bb7(alt)
Ab7(alt)
Gb7(alt)
G13
Gb13
F13
Gb13
G13
Gb13
F13
Gb13
G pedal
G13
N.C.
8va
C
(SOLOS)
G7
16
C7
2
G7
2
C7
Bb7
Ab7
Gb7
G7
8
after solos - D.C. al Coda

Other Mansions

David Friesen



As played on David Friesen's "Other Mansions"

D.C. al Solos

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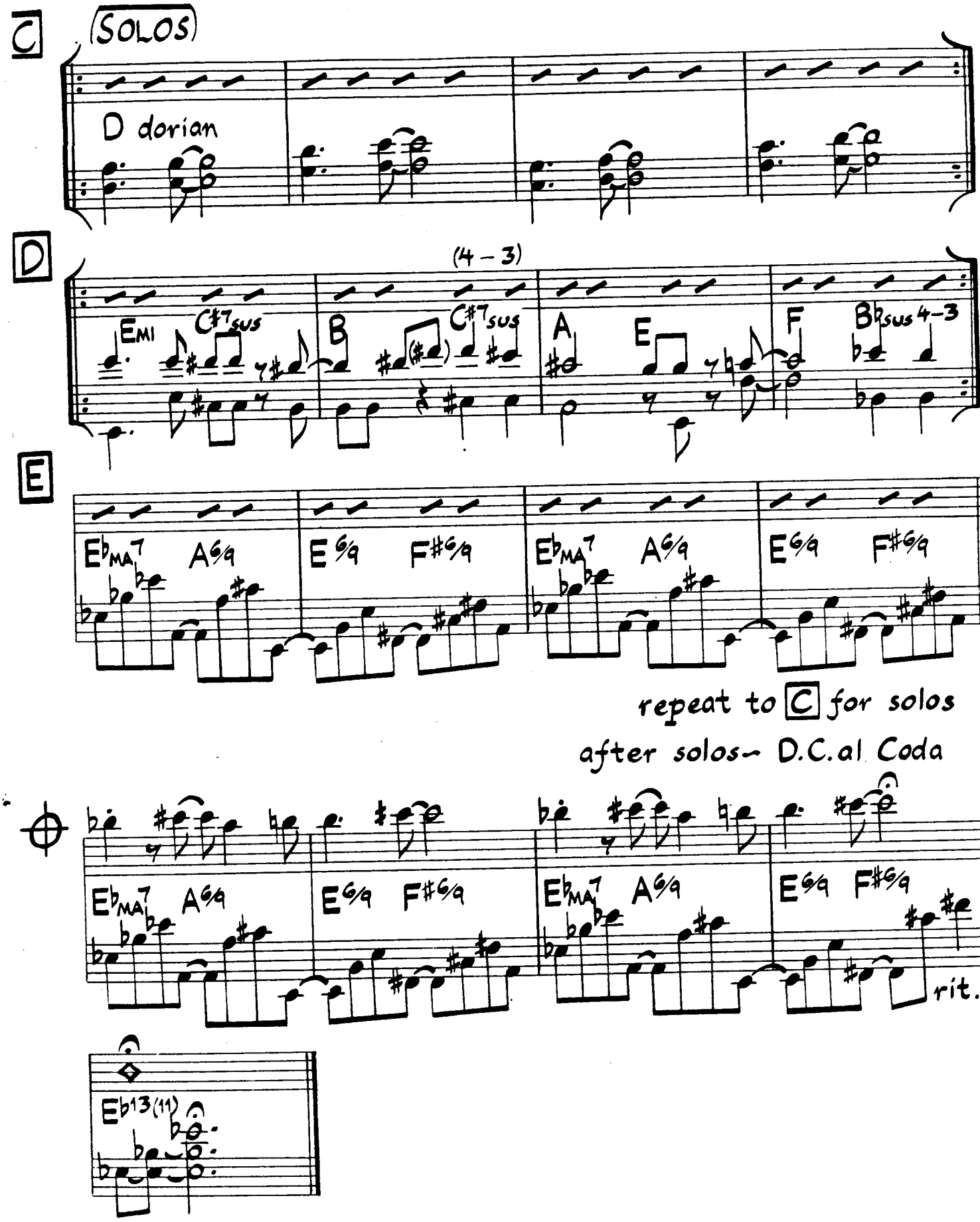
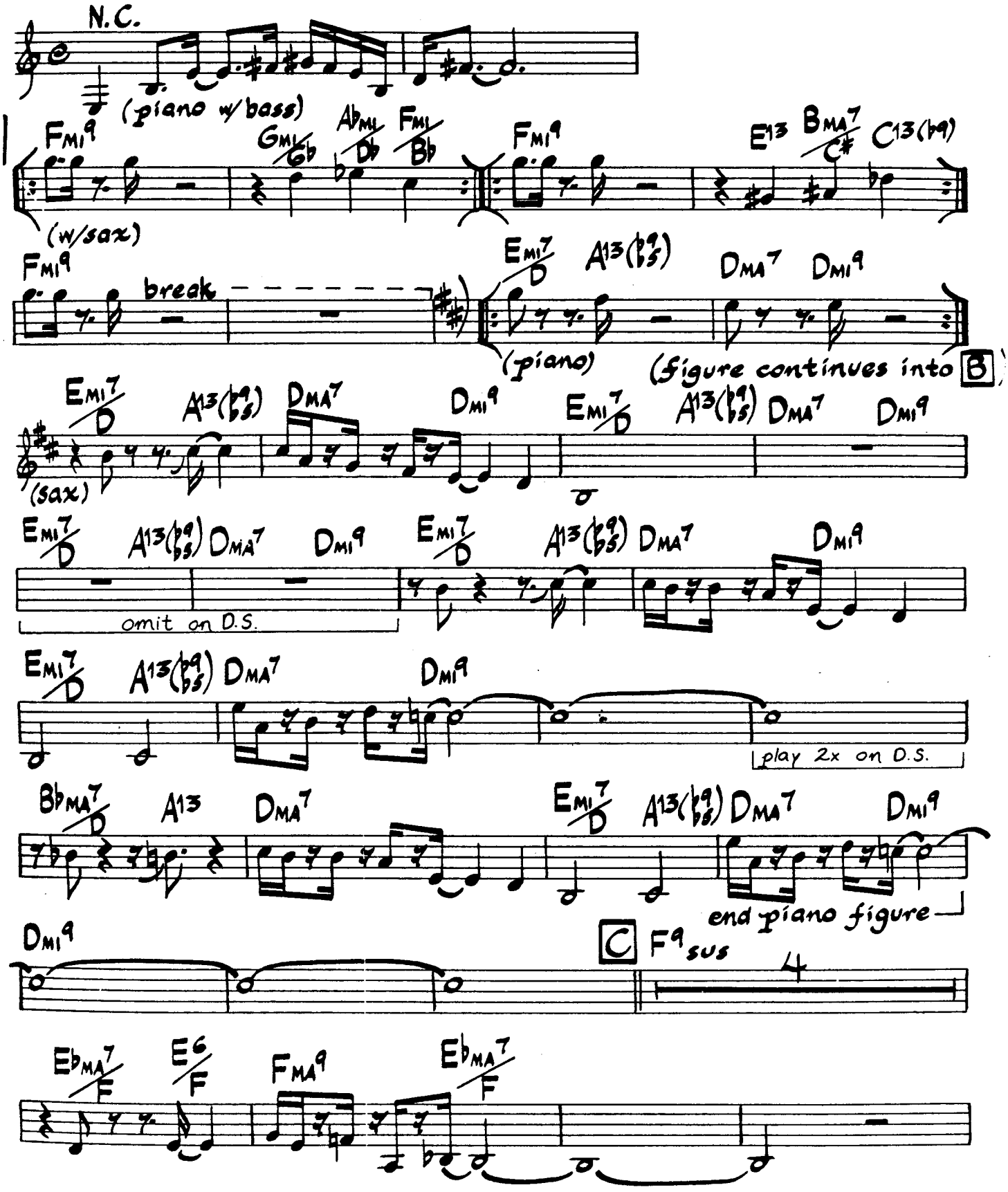

C
SOLOS
D dorian
D
(4 – 3)
EMI
C#7sus
B
C#7sus
A
E
F
Bbsus 4–3
E
EbMA7
A6/9
E6/9
F#6/9
EbMA7
A6/9
E6/9
F#6/9
repeat to C for solos
after solos– D.C.al Coda
EbMA7
A6/9
E6/9
F#6/9
EbMA7
A6/9
E6/9
F#6/9
rit.
Eb13(11)

Latin Funk
♩=118

Palladium

Wayne Shorter



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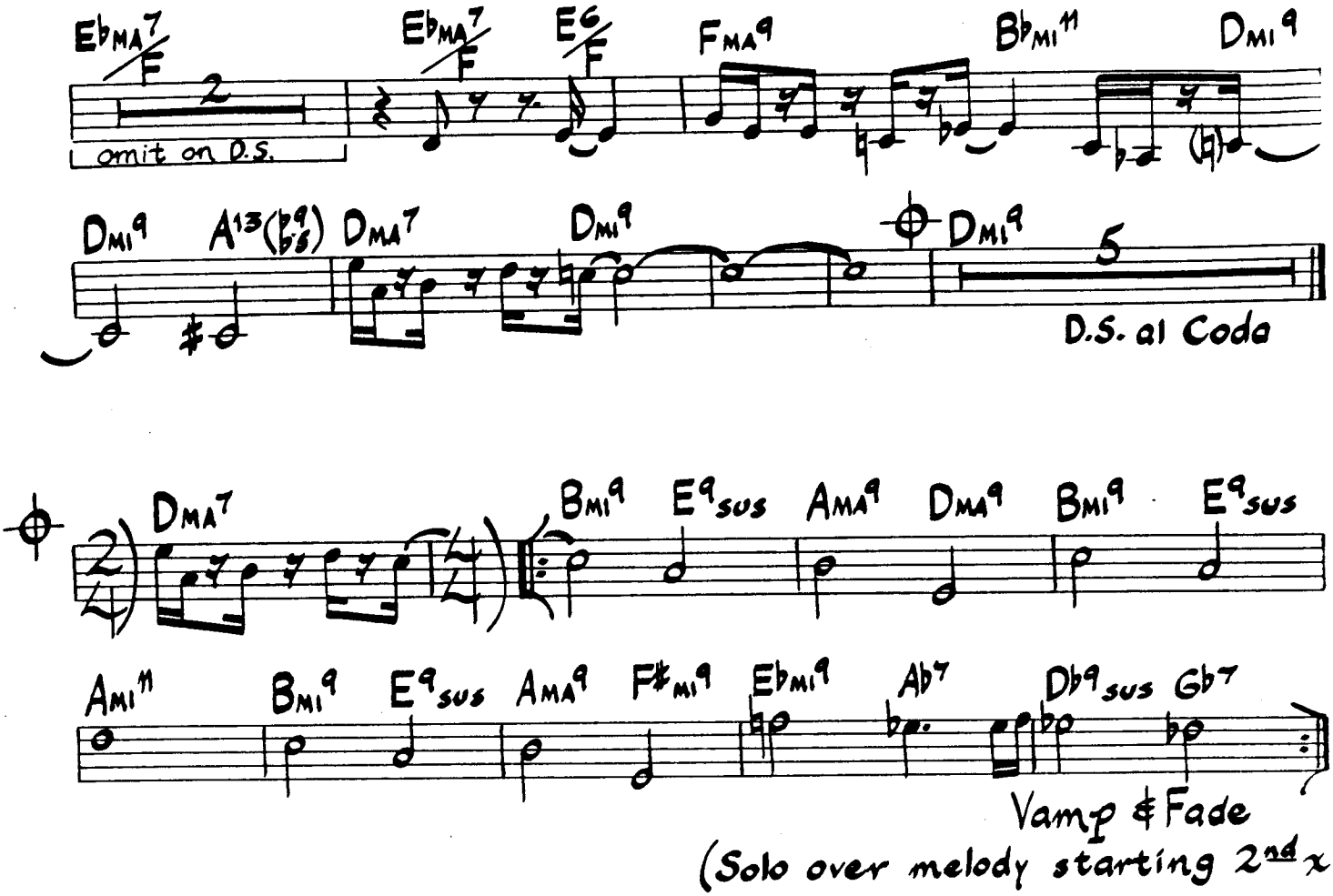
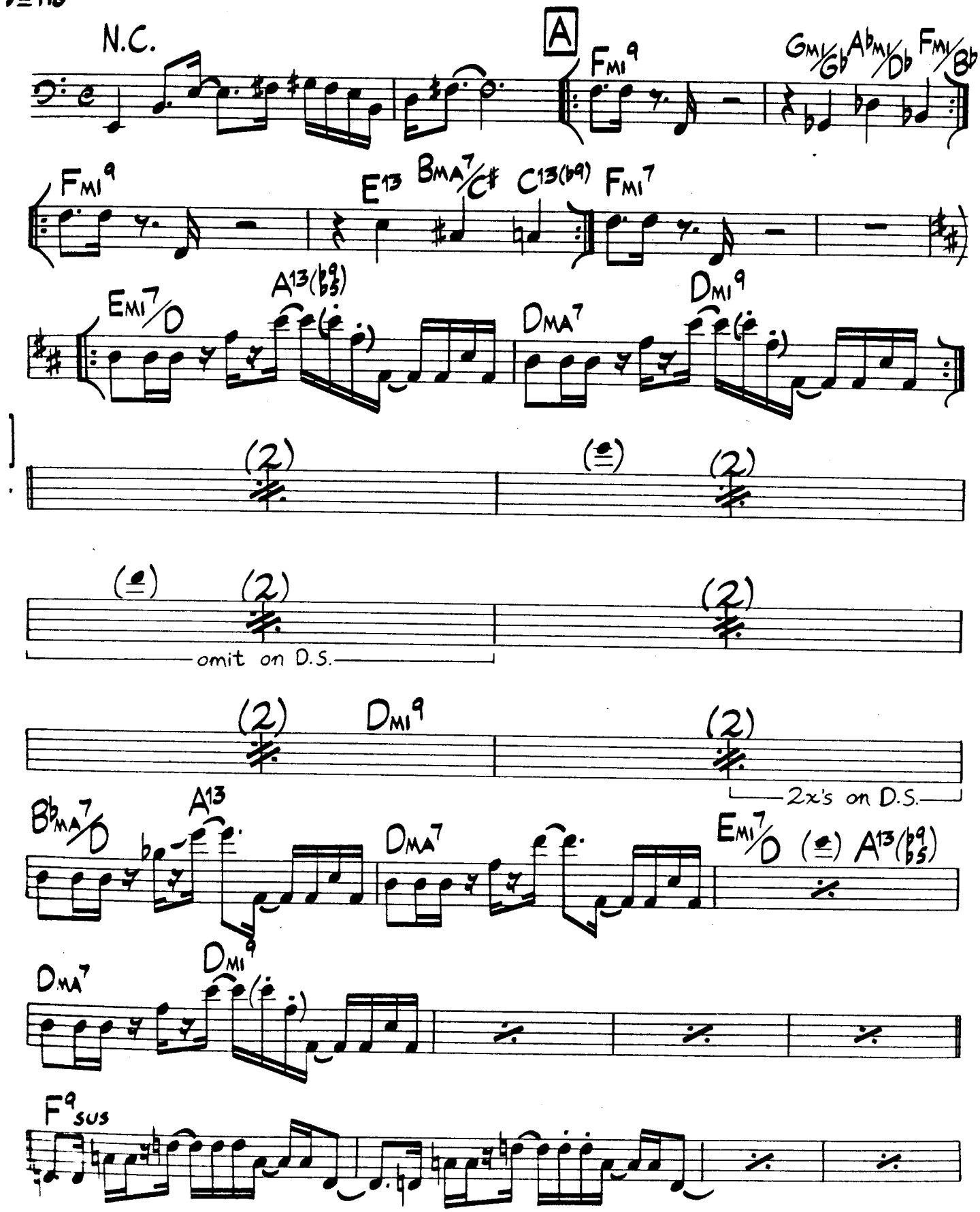
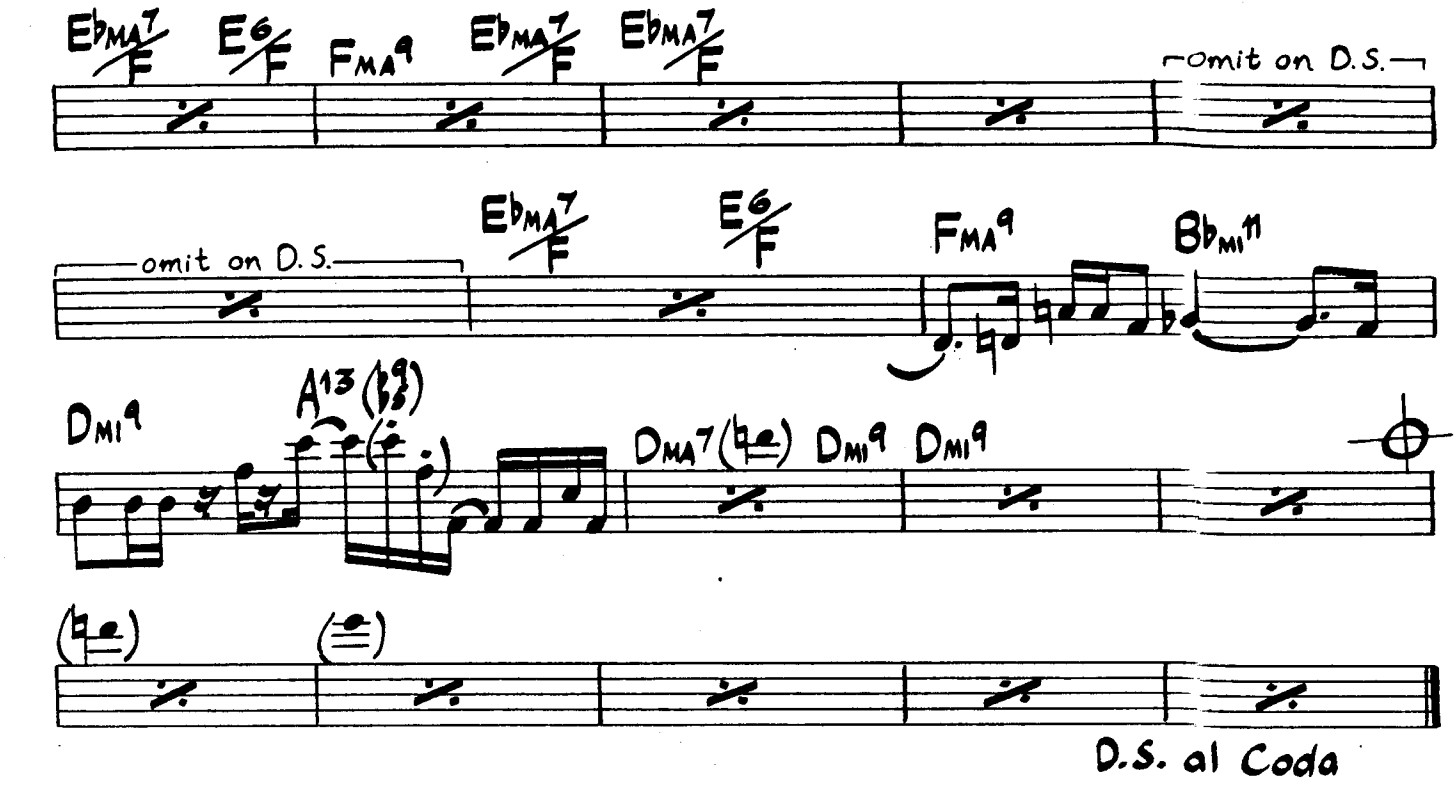
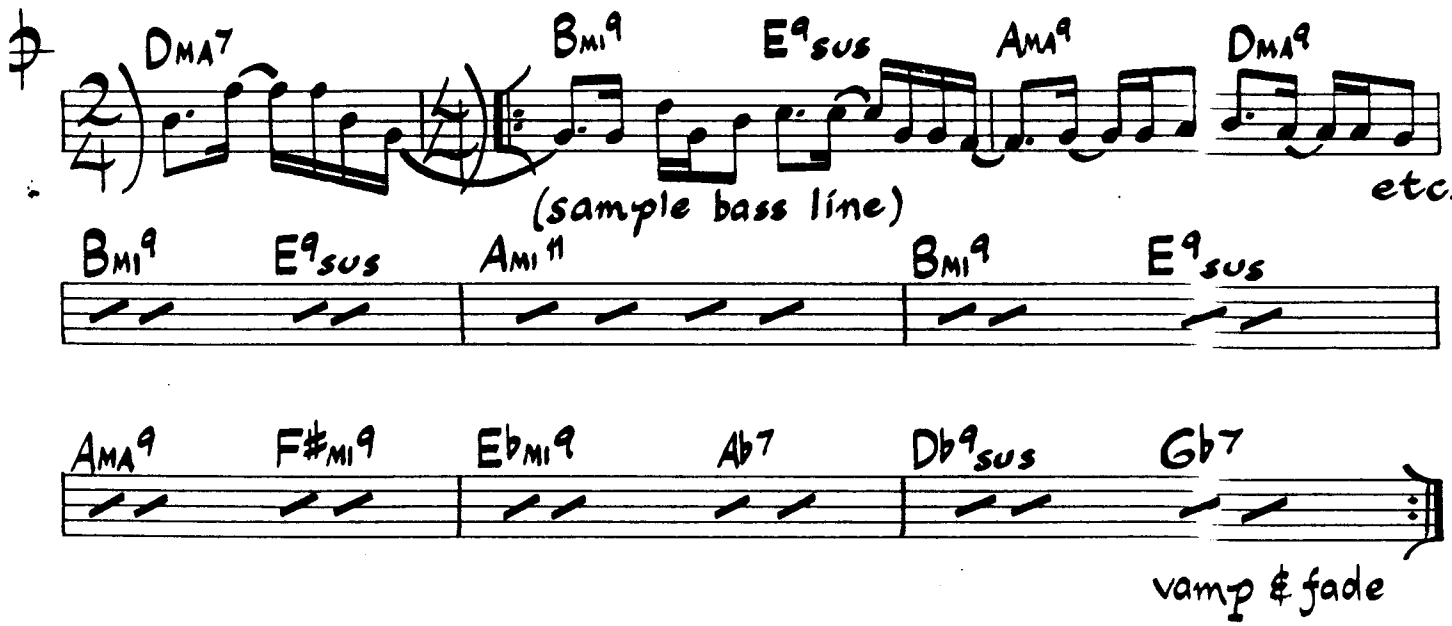


As played on Weather Report's LP "Heavy Weather"

Palladium (Bass Part)







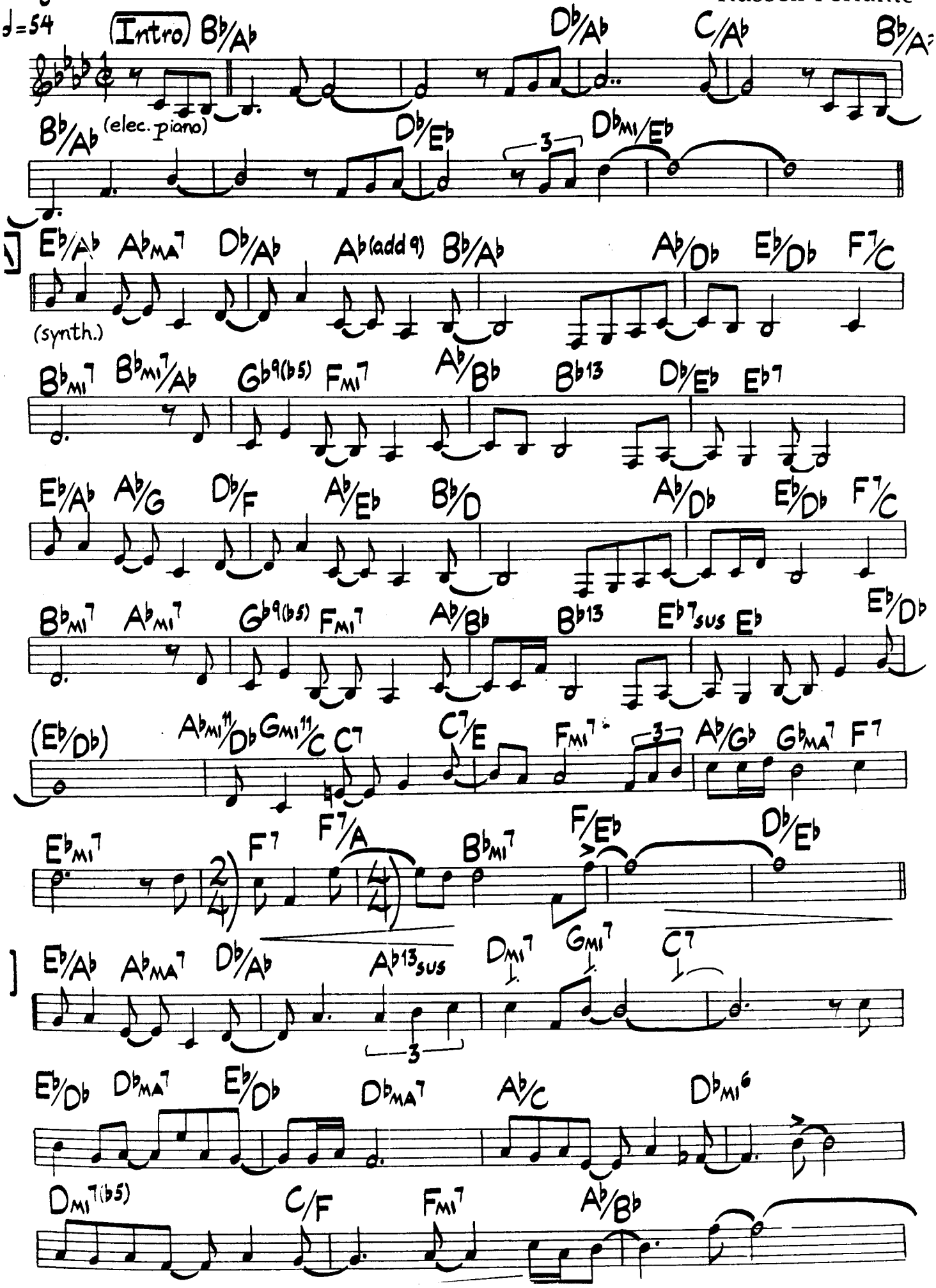
Notes in parenthesis may be played in place of the high E in the bass line.

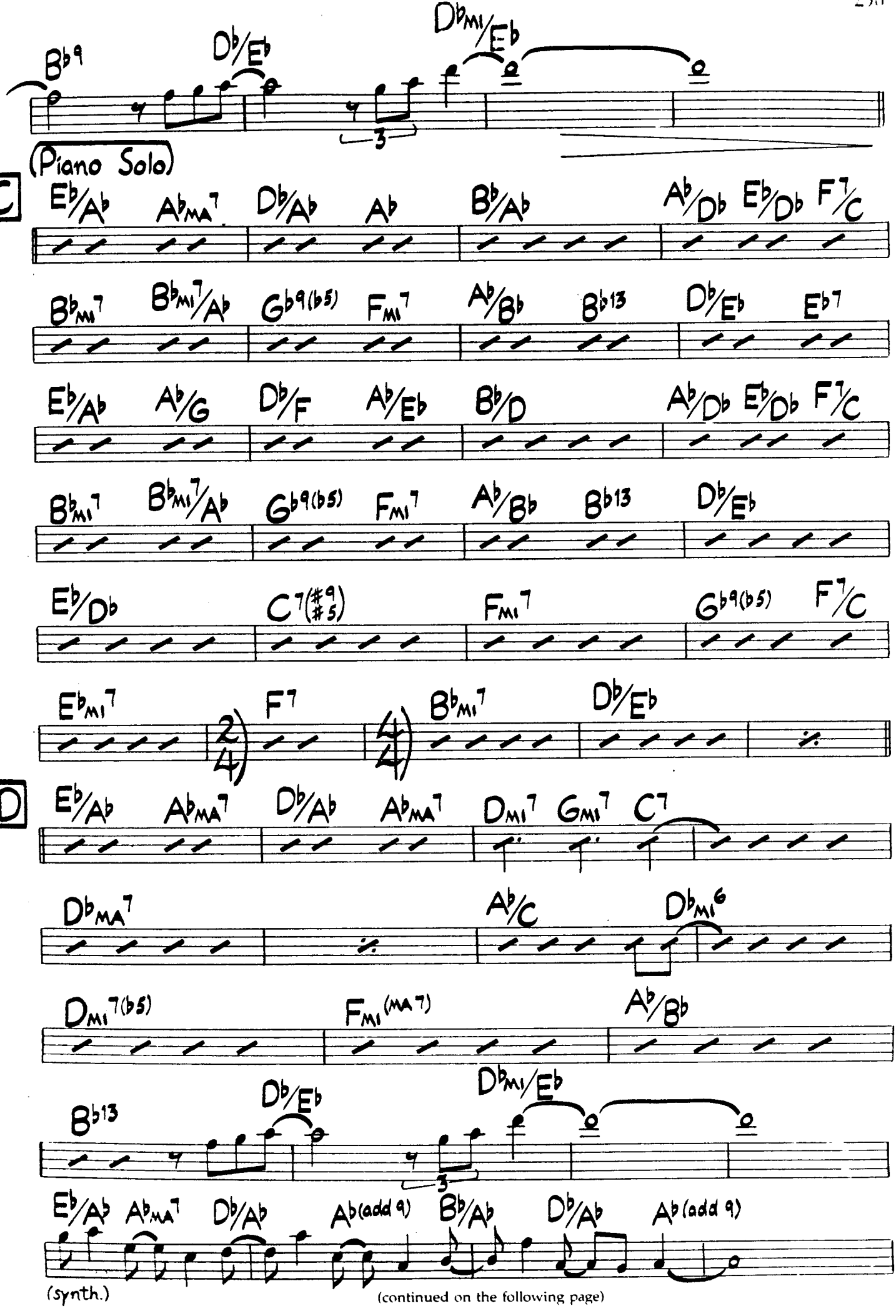
traight 1/8 s Ballad

Pass It On

Russell Ferrante

♩=54





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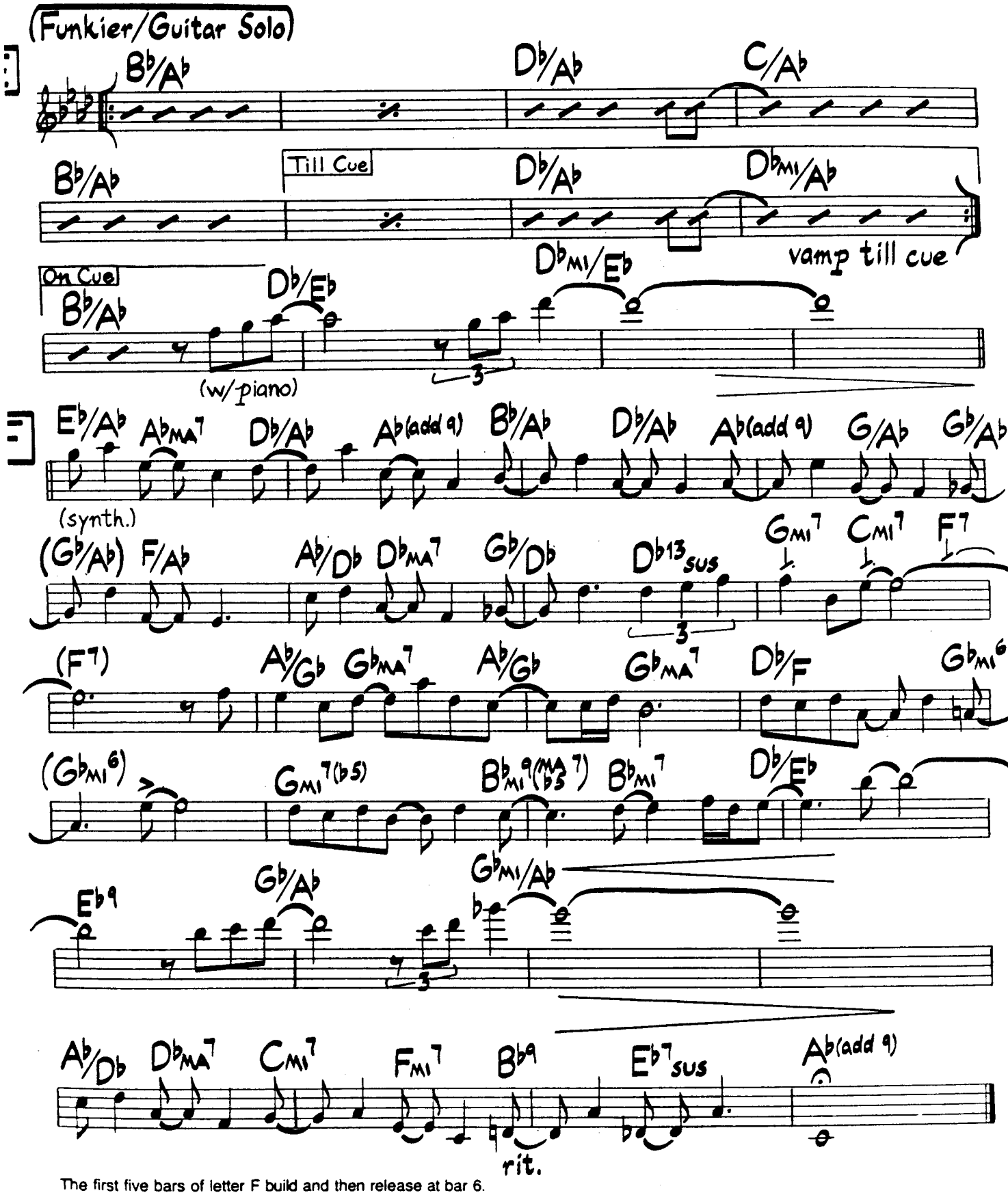
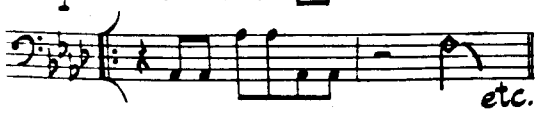


The first five bars of letter F build and then release at bar 6.
Piano doubles much of the melody 8va throughout letters A and B.

As played on The Yellowjackets' LP "Mirage A Trois"

sample bass line at [E]



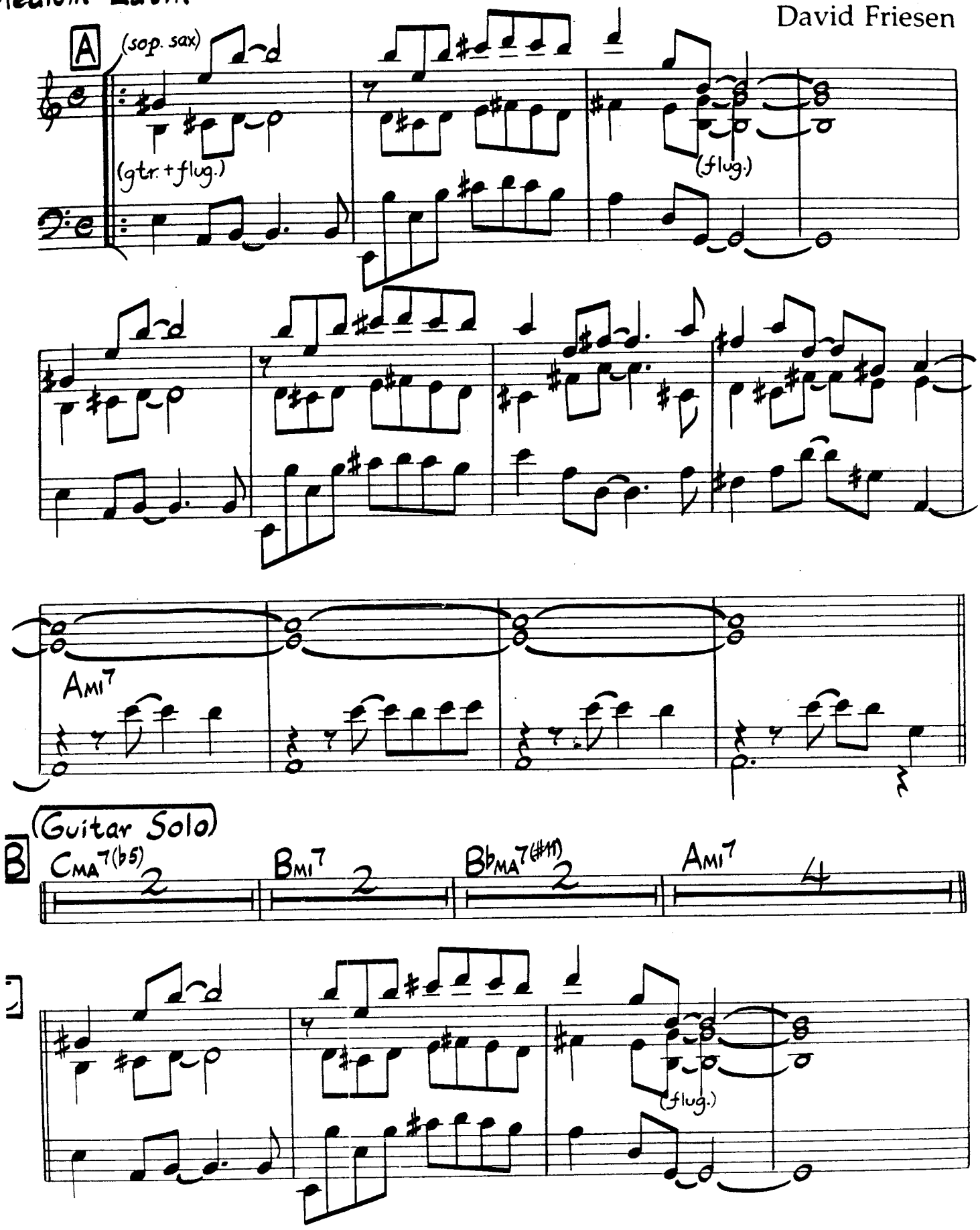
Jimmy Haslip Russ Ferrante Robben Ford Ricky Lawson

THE YELLOWJACKETS

Pathway

Medium Latin ♩=150

David Friesen



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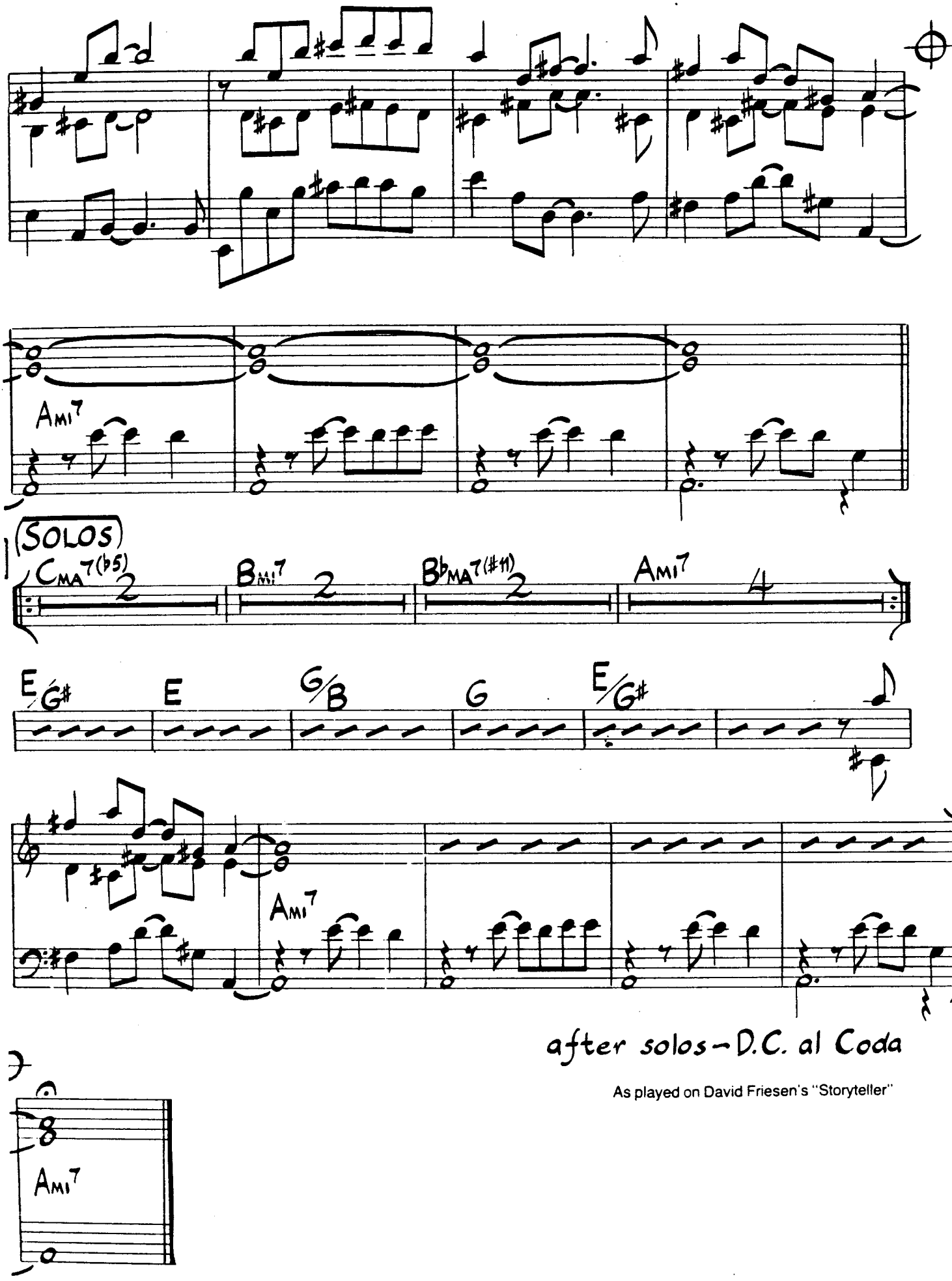
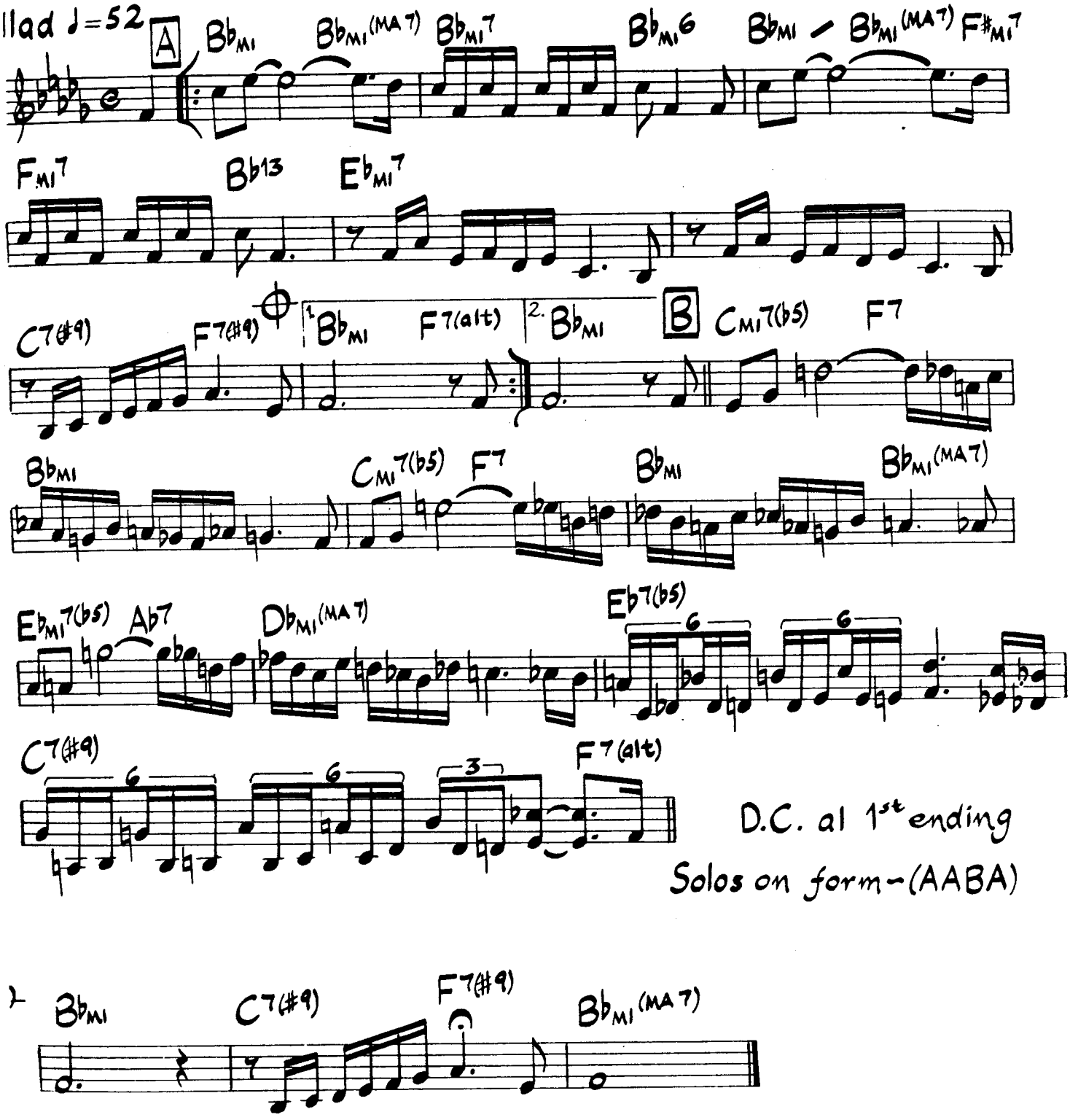

Ami7
SOLOS
CMA7(b5) 2
Bmi7 2
BbMA7(#11) 2
Ami7 4
E/G# E G/B G E/G#
Ami7
after solos – D.C. al Coda
As played on David Friesen's "Storyteller"
8
Ami7

The Peacocks

Jimmy Rowles



As played on Jimmy Rowles & Stan Getz's "The Peacocks"

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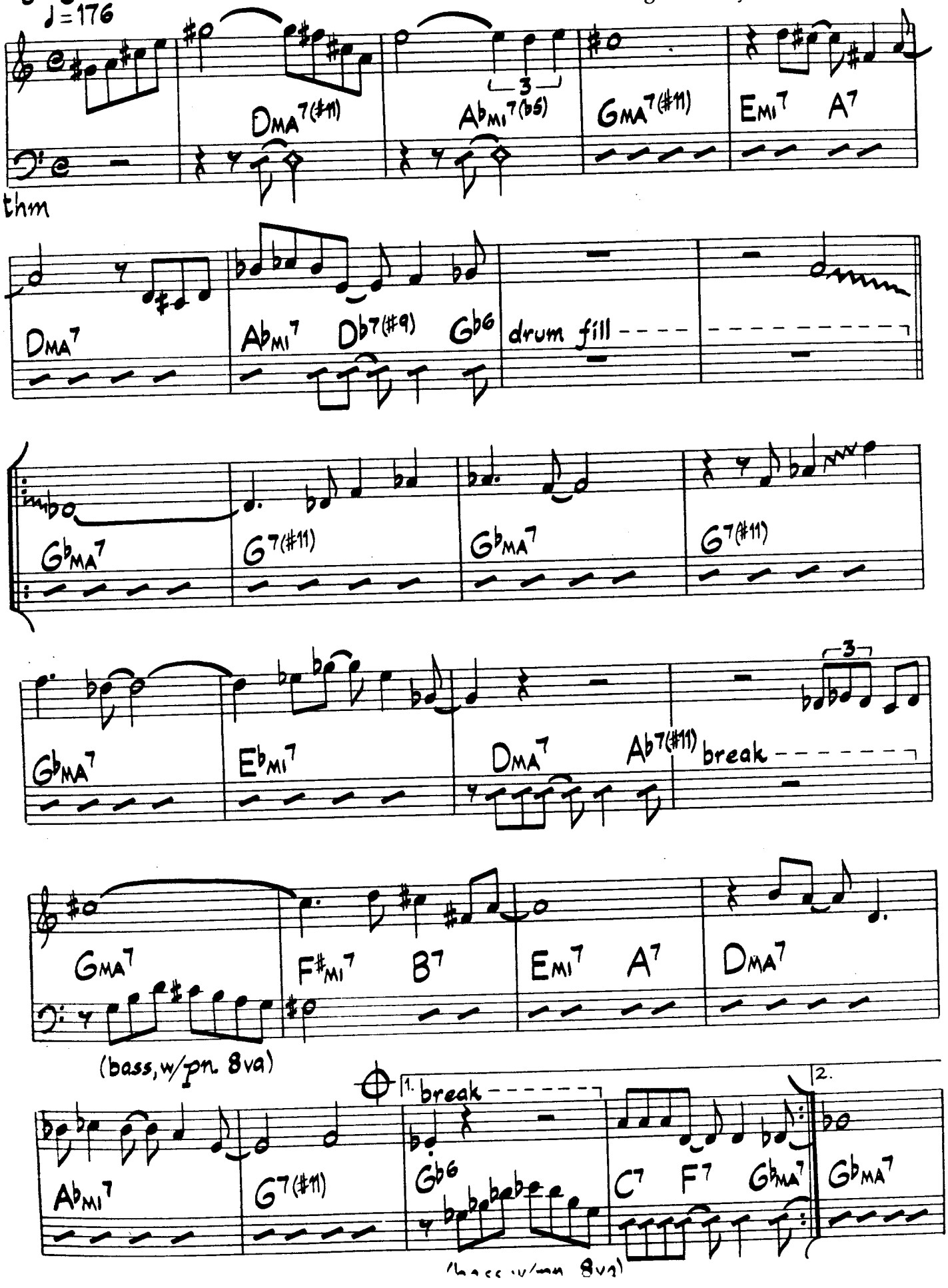
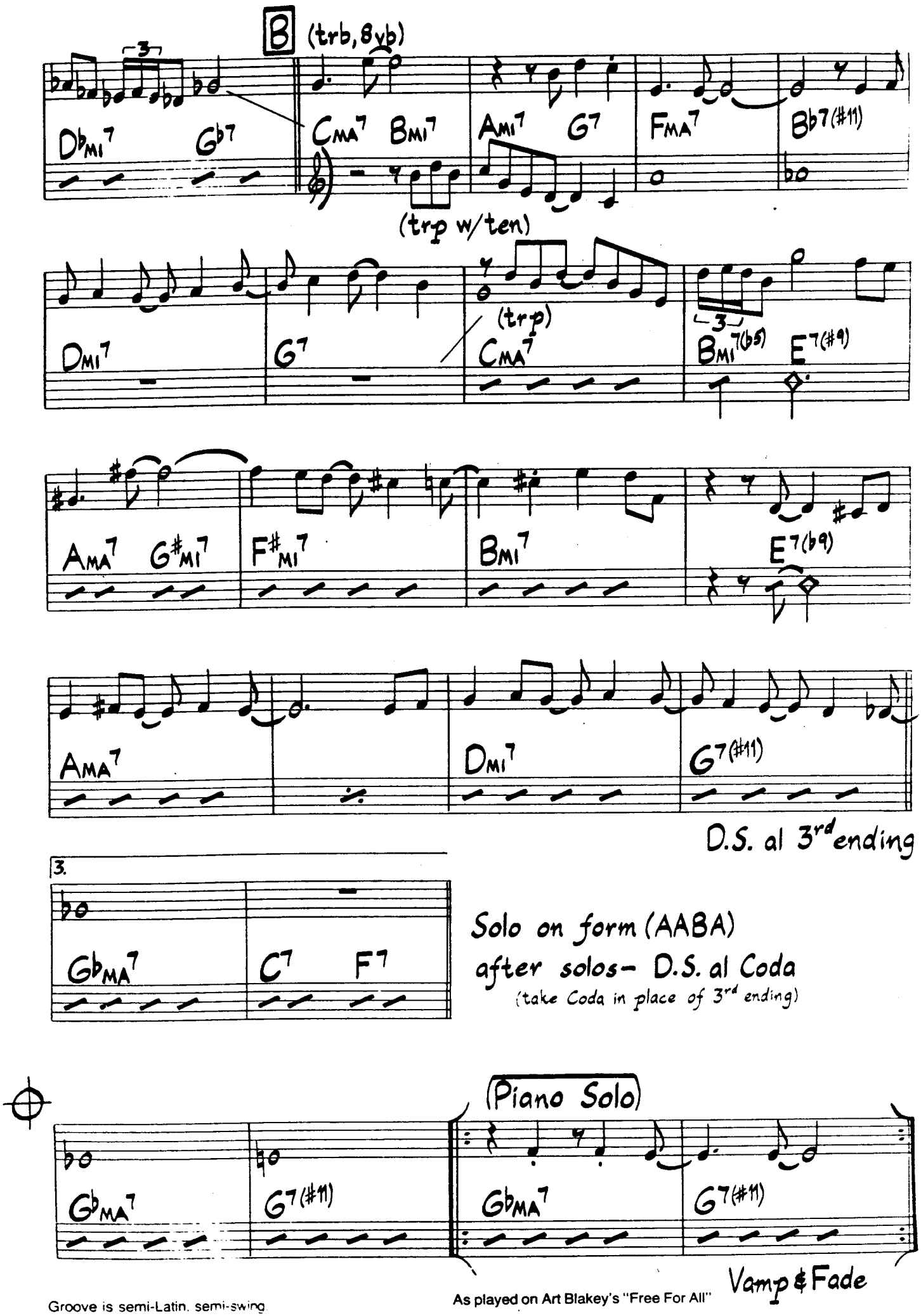
Pensativa

Clare Fischer

Arrangement By Freddie Hubbard

dium
inging Latin (Intro)
♩=176

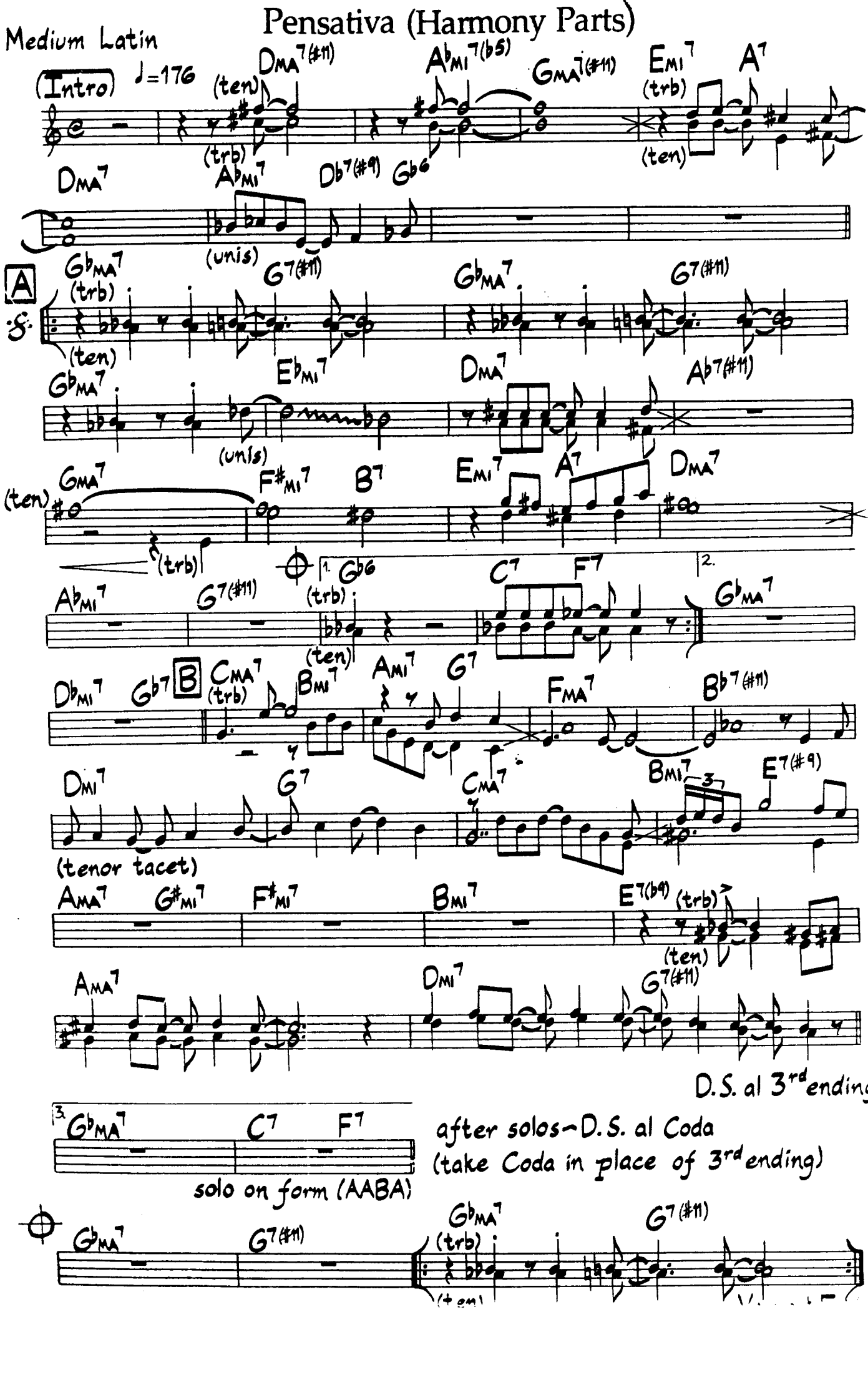




Groove is semi-Latin, semi-swing

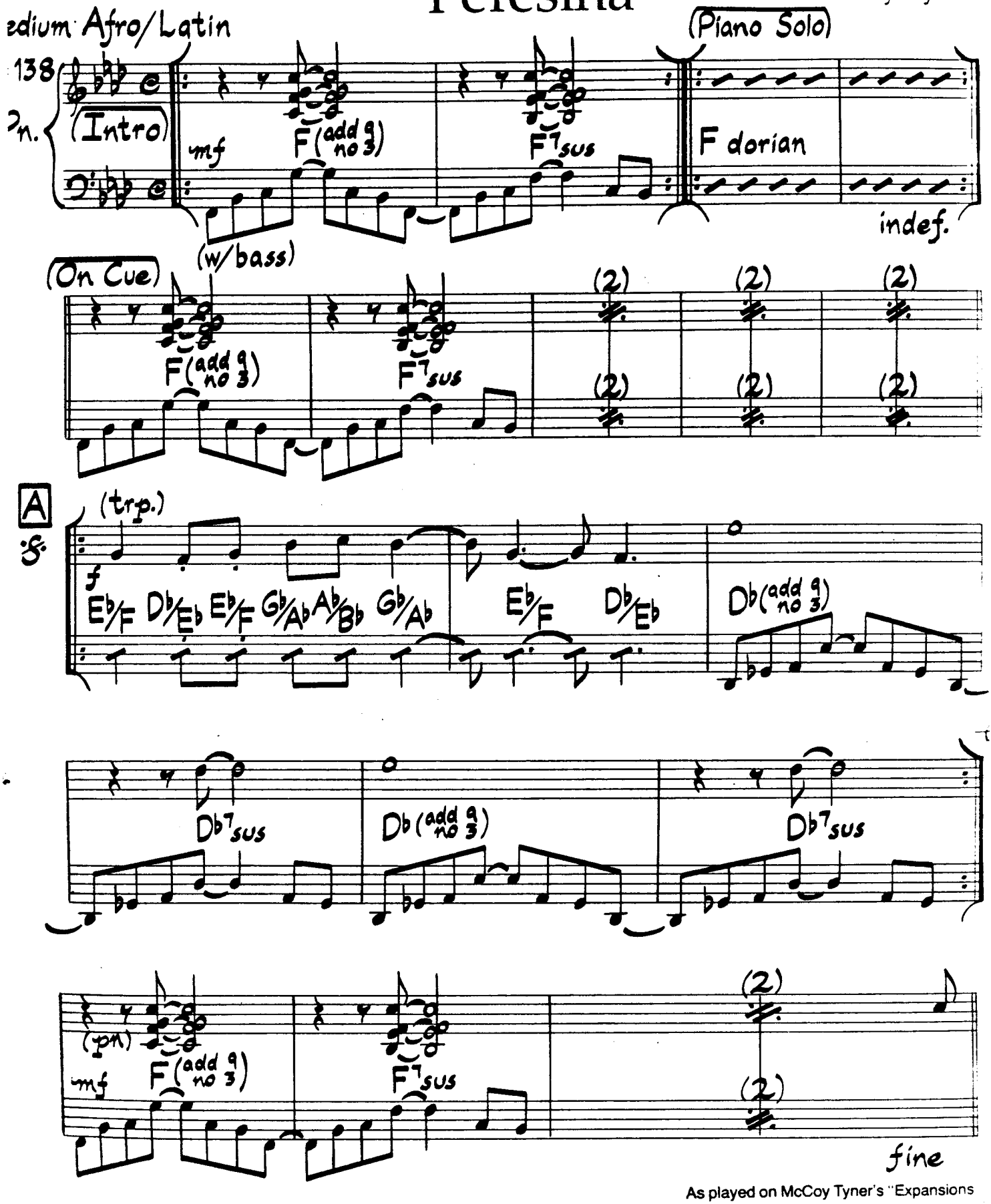
As played on Art Blakey's "Free For All"

Pensativa (Harmony Parts)



Peresina

McCoy Tyner



As played on McCoy Tyner's "Expansions

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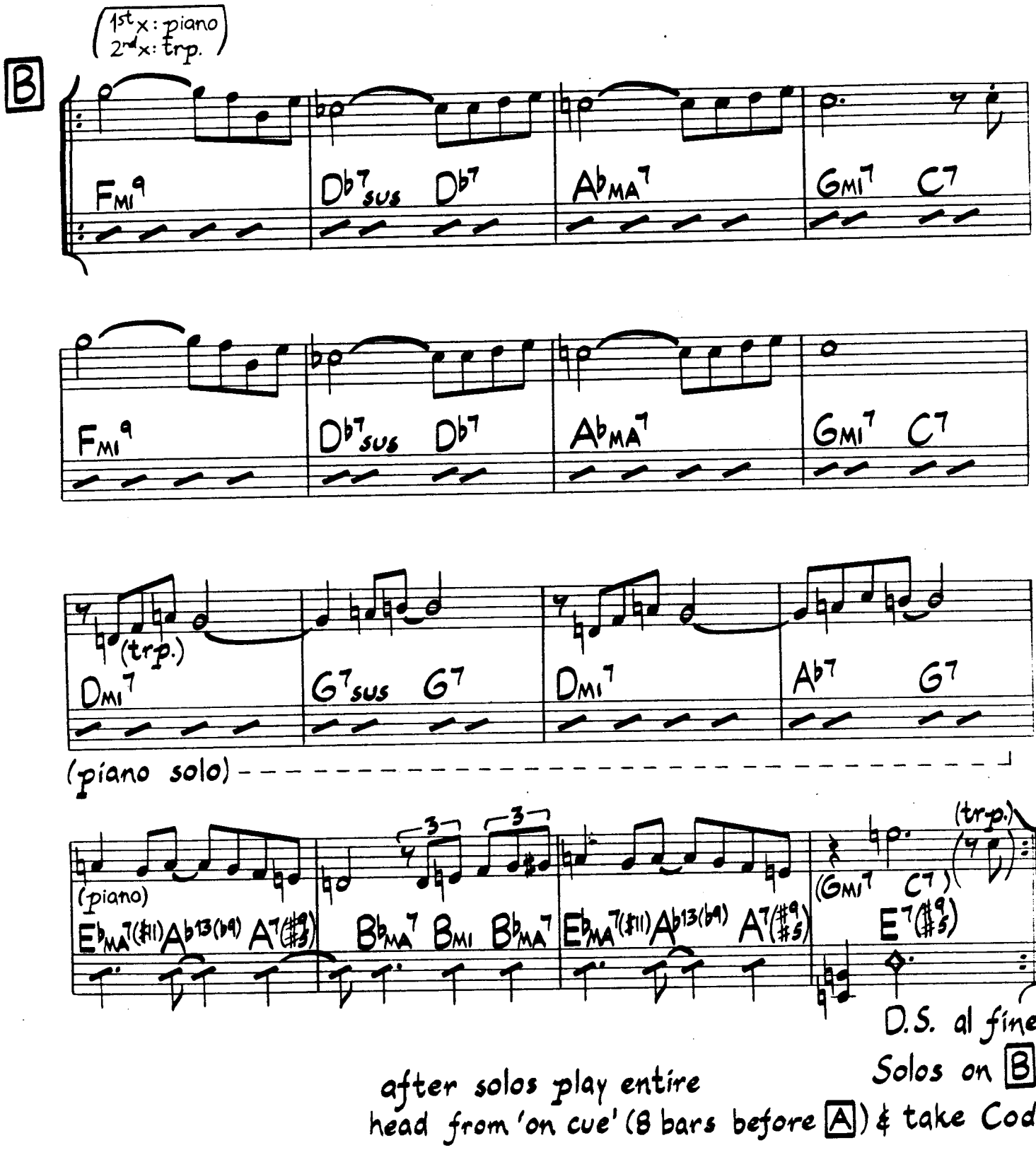
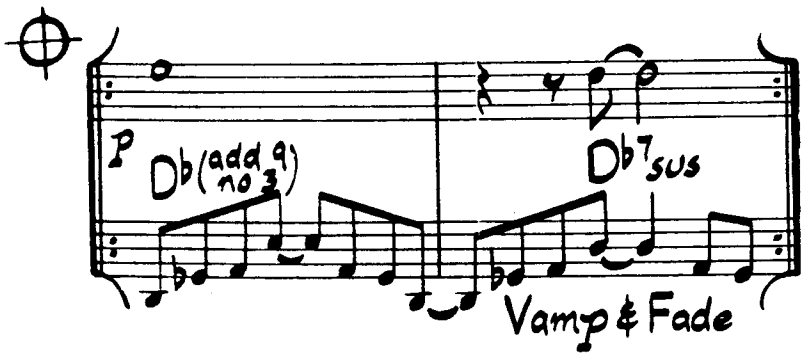
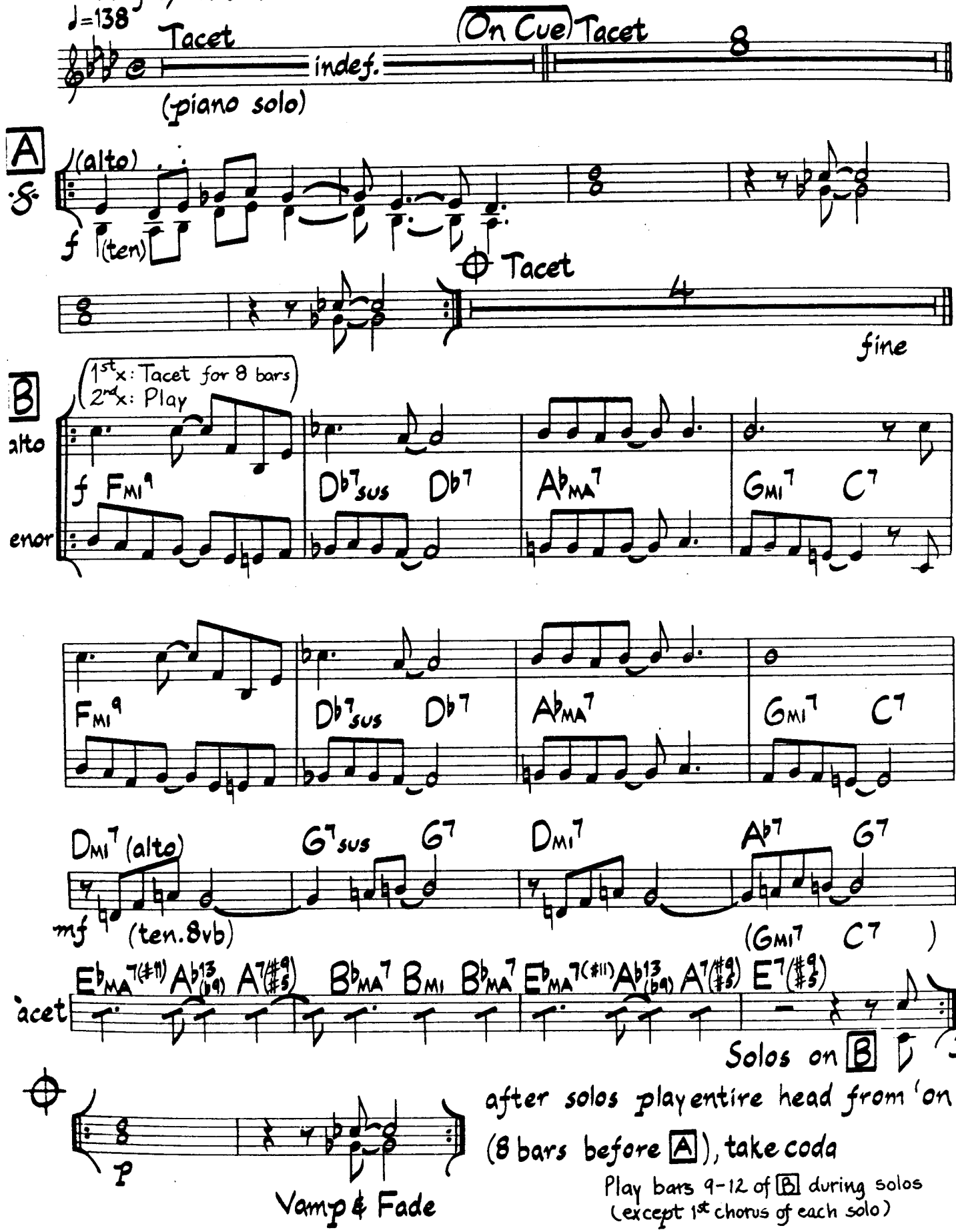


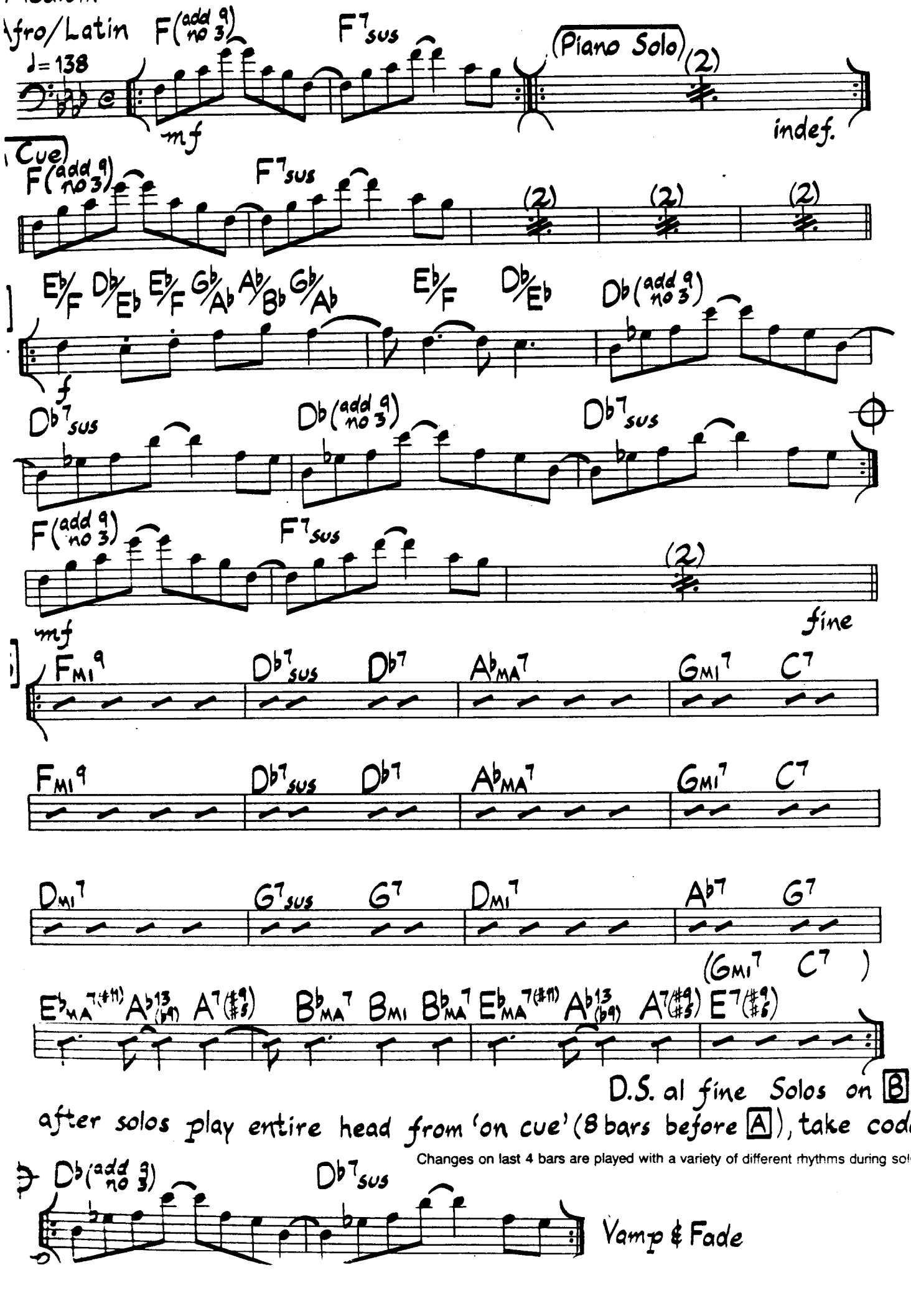


Kicks are not played during solos
Piano interprets the melody very freely at B.
Changes on last 4 bars are played with a variety of different rhythms during solos.

Peresina (Harmony Parts)



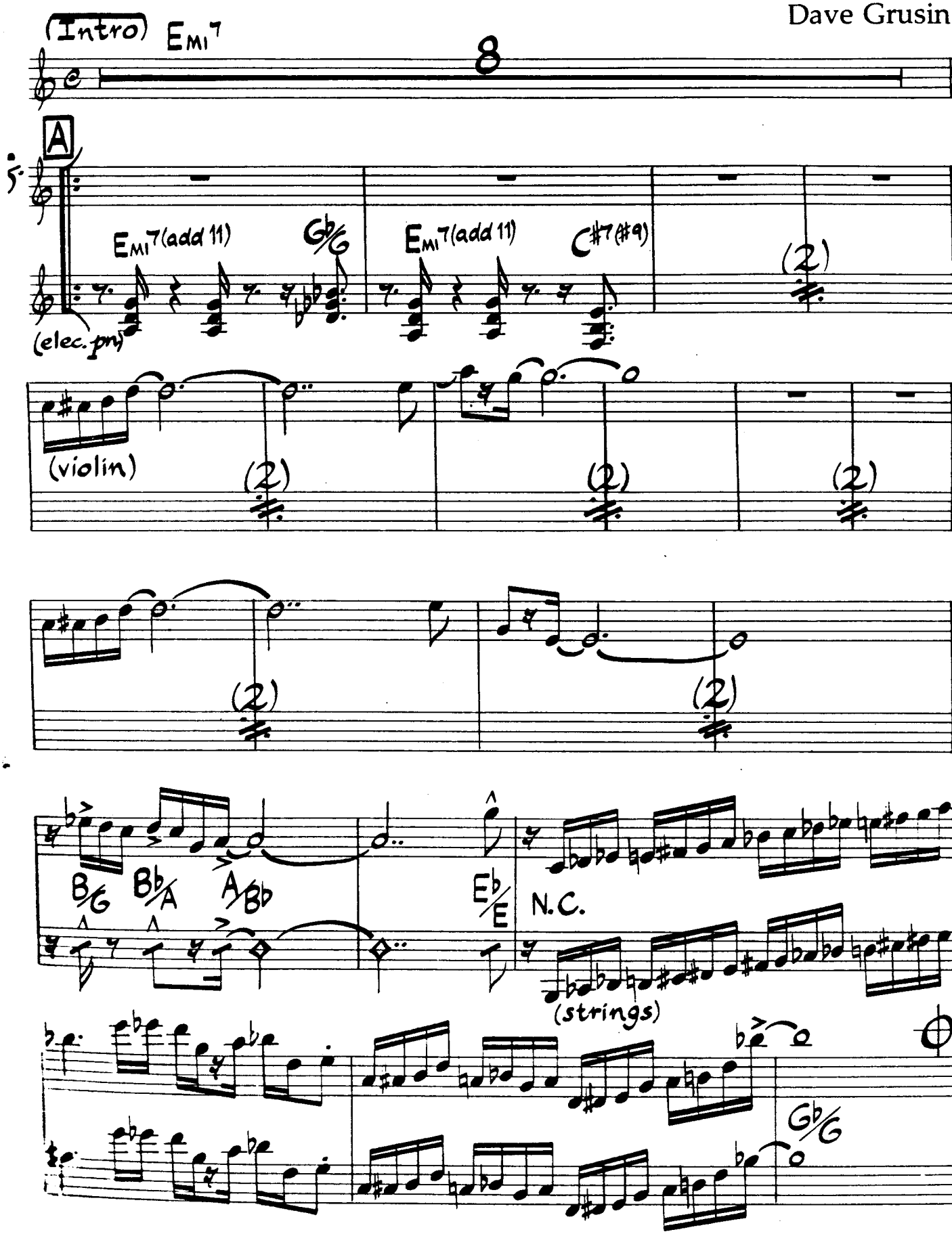
Peresina (Bass Part)



dium. Funk ♩= 112

Phantazia

Dave Grusin



As played on Noel Pointer's "Phantazia"

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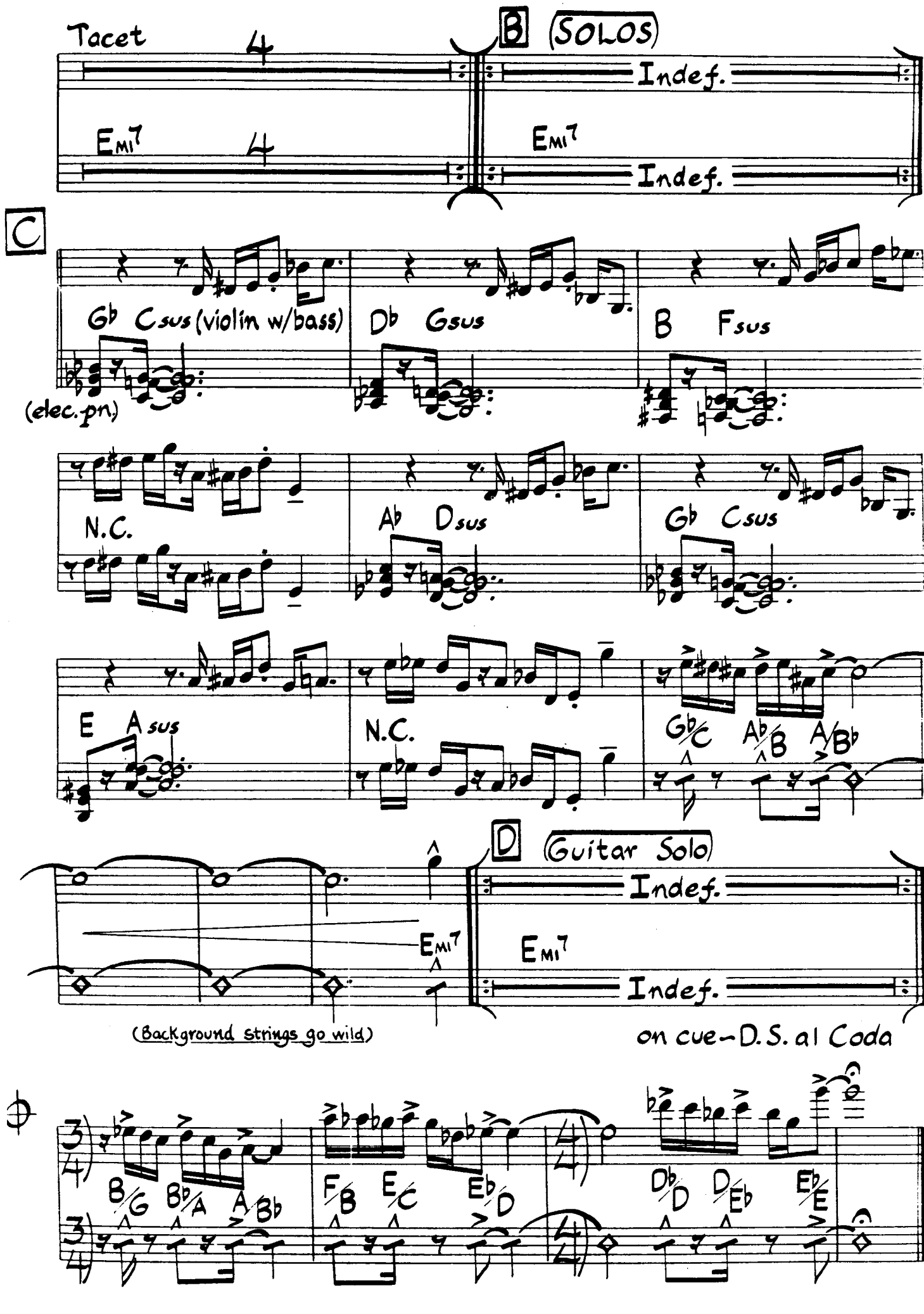
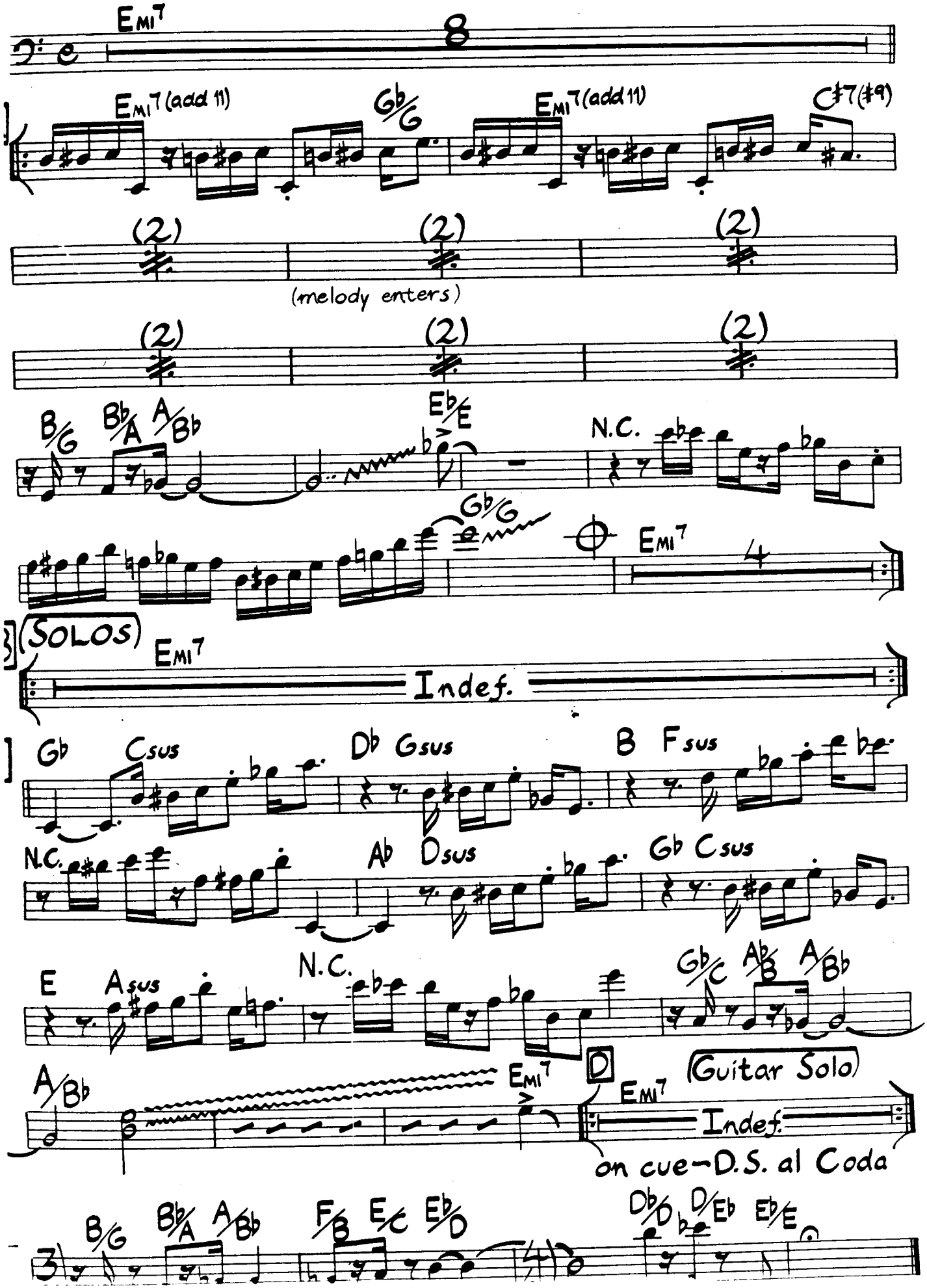

Tacet
4
B (SOLOS)
Indef.
Emi7
4
Emi7
Indef.
C
Gb Csus (violin w/bass)
Db Gsus
B Fsus
(elec. pn.)
N.C.
Ab Dsus
Gb Csus
E Asus
N.C.
Gb/C Ab/B A/Bb
D (Guitar Solo)
Indef.
Emi7
Emi7
Indef.
(Background strings go wild)
on cue - D.S. al Coda
B/G Bb/A A/Bb
F/B E/C Eb/D
Db/D D/Eb Eb/E

Phantazia (Bass Part)

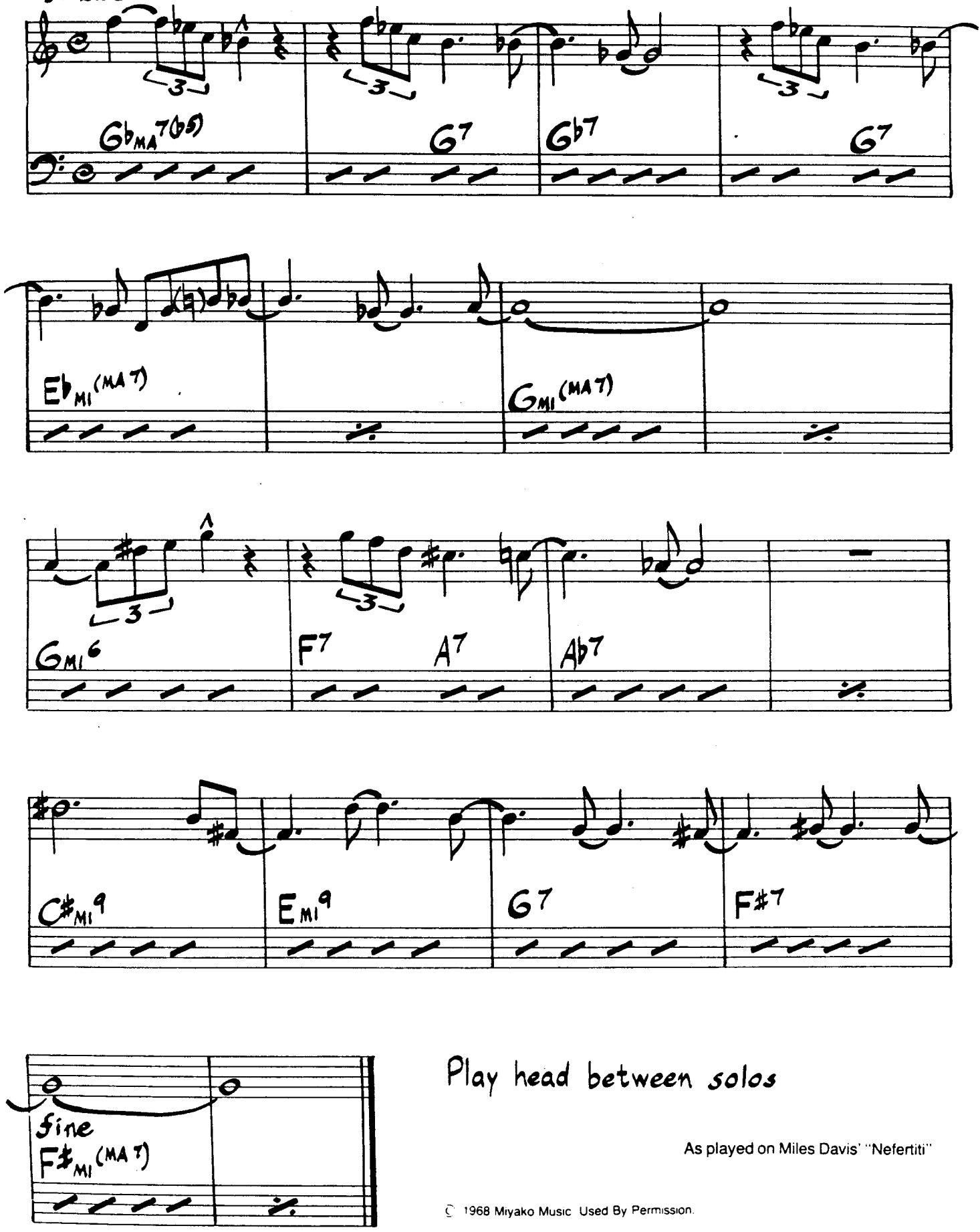
lium Funk ♩=112



Pinocchio

Wayne Shorter

Medium Swing
♩=226



Play head between solos

As played on Miles Davis' "Nefertiti"

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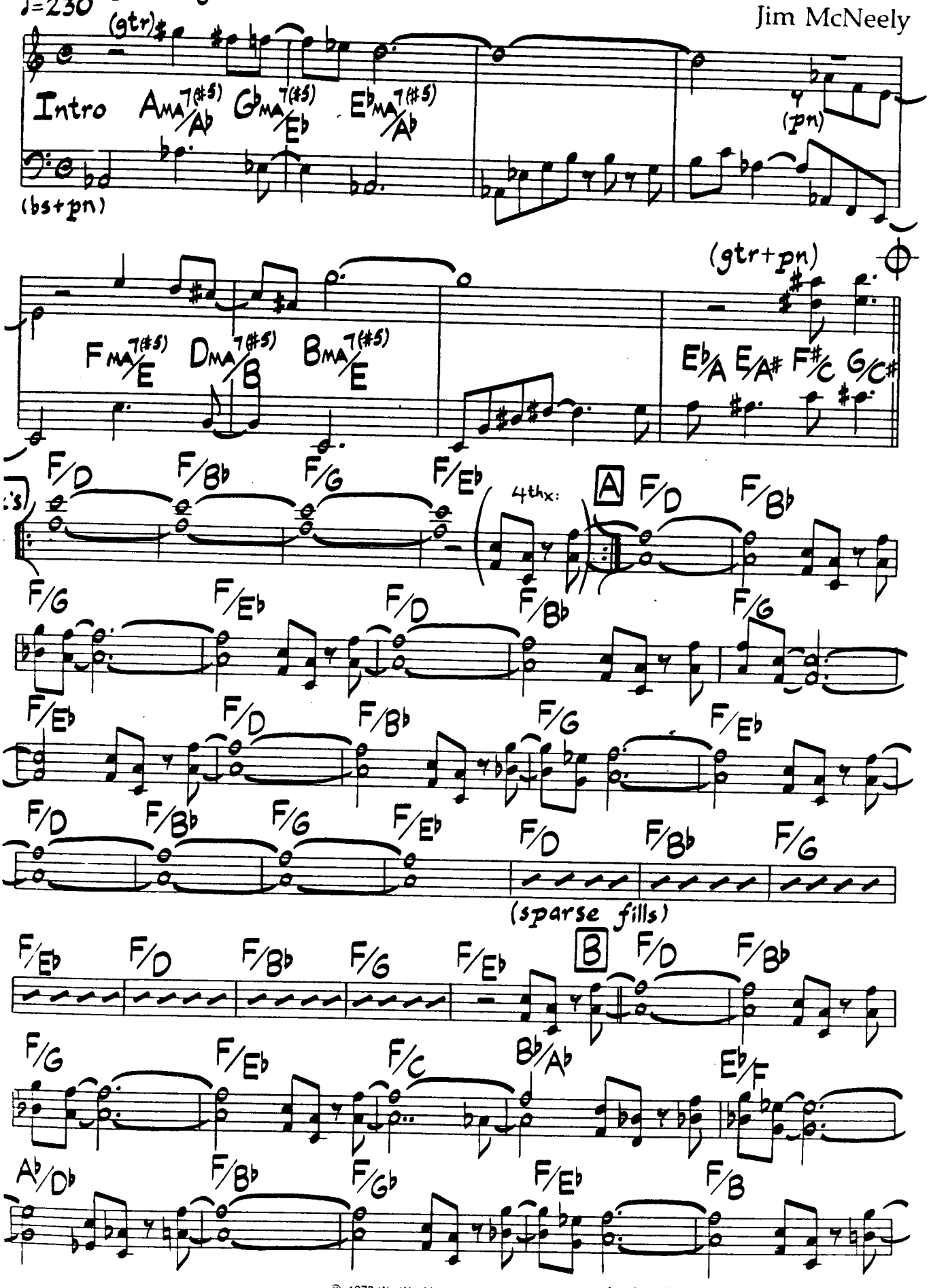
The Plot Thickens

Jim McNeely



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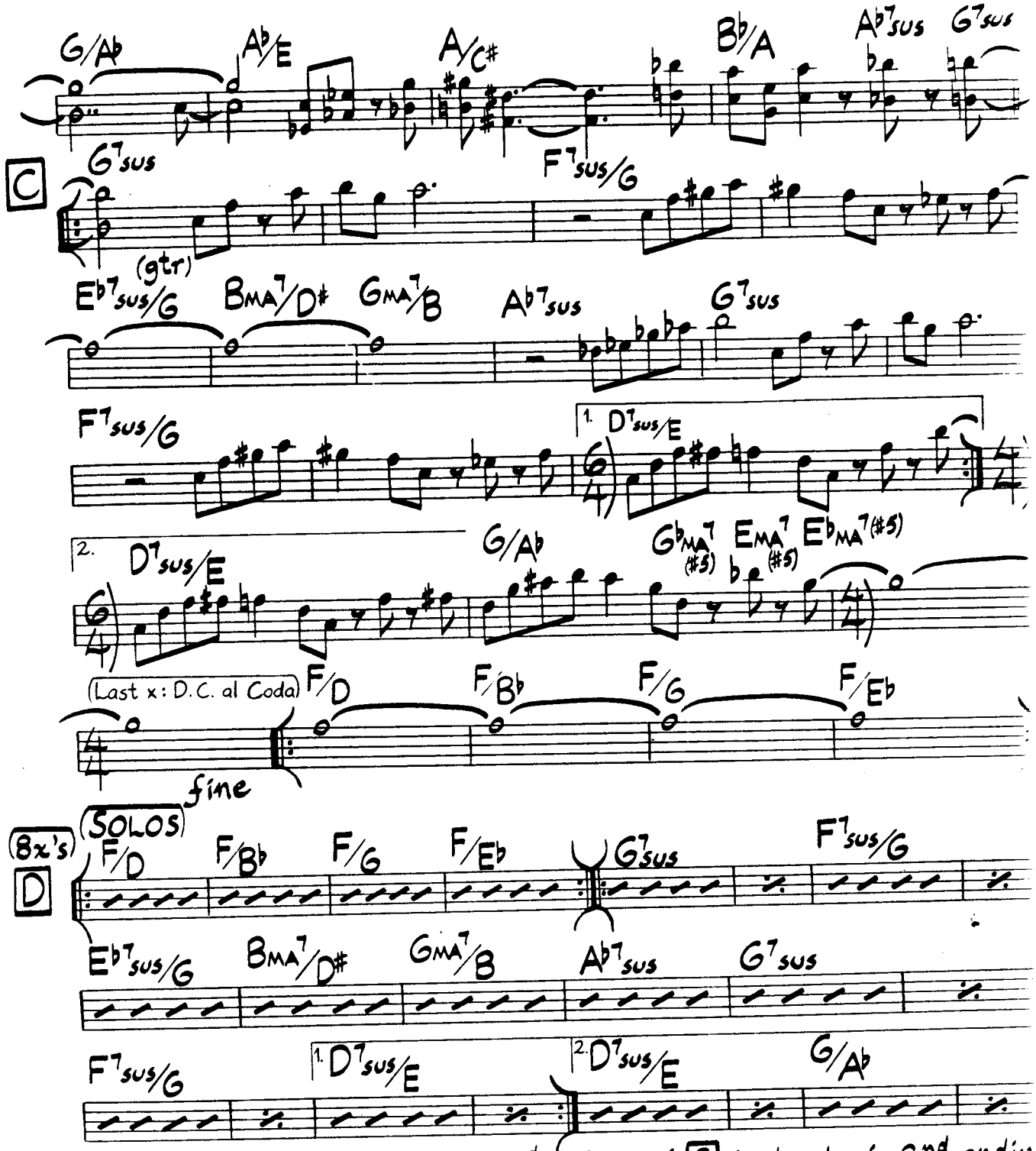
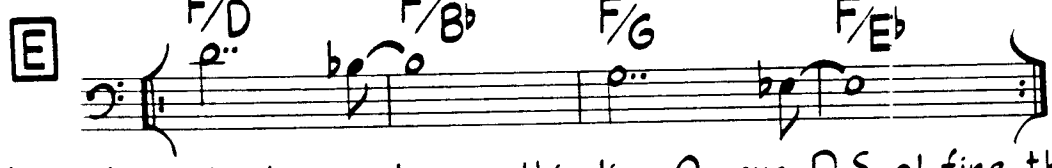
As played on Jim McNeely's "The Plot Thickens"

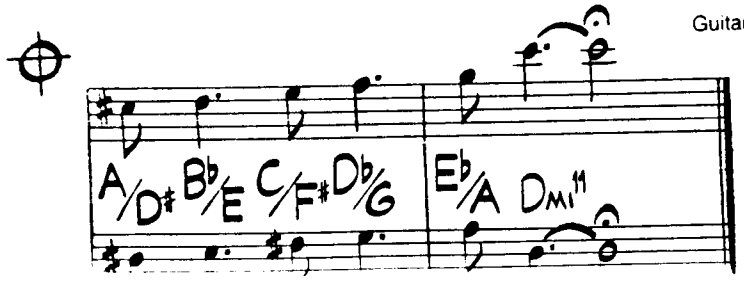


On last chorus of each solo, play 2nd ending of C instead of 2nd endir
of so



indef.

After last solo, drums solo over this line. On cue, D.S. al fine, then D.C. al Coc



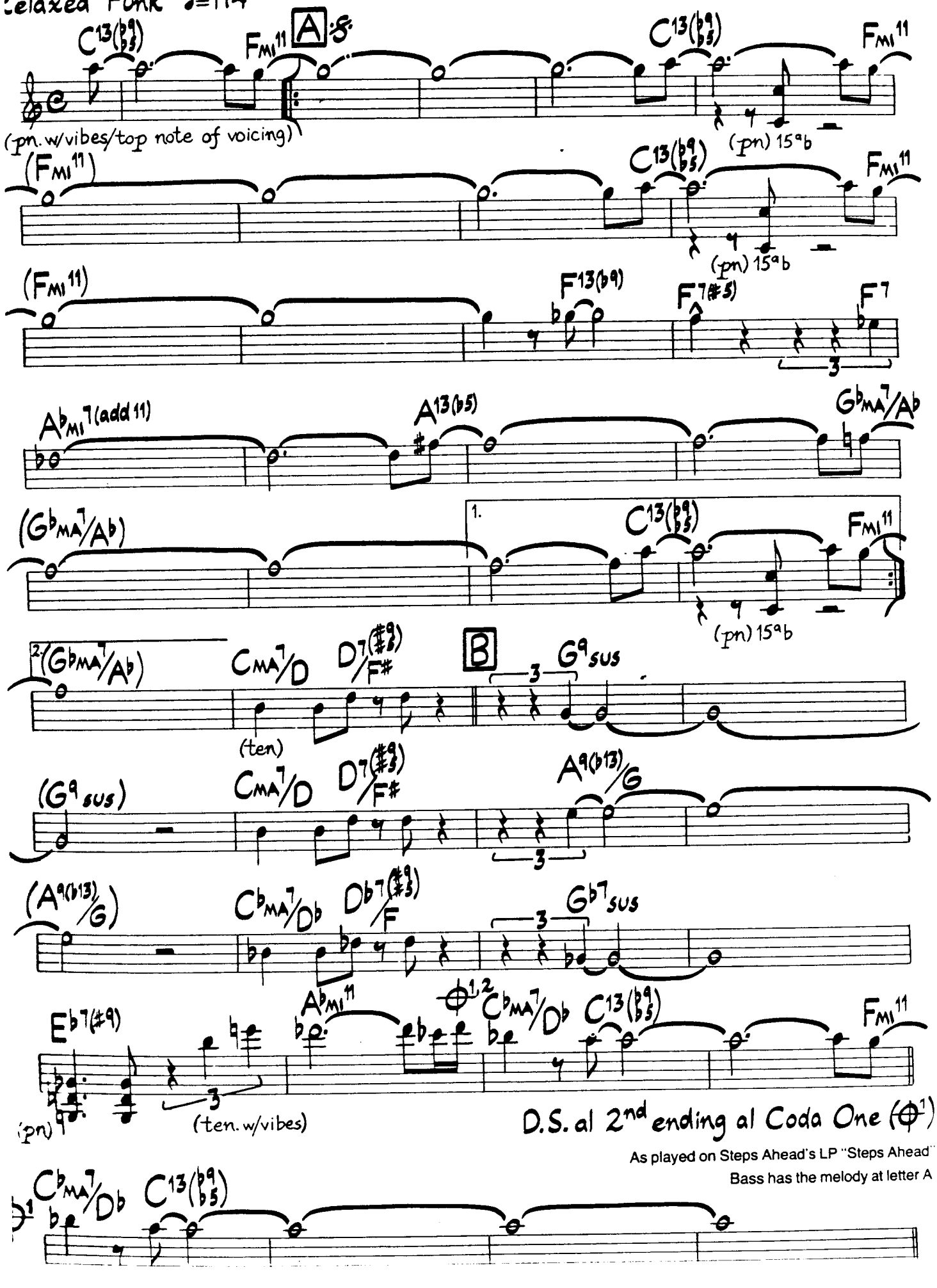
Guitar plays upper line (sound one octave lower), piano plays ba

Bass rhythm thru A and B is given at letter E
(though the notes change during B).

At C the bass walks in 2/2. The same pattern applies

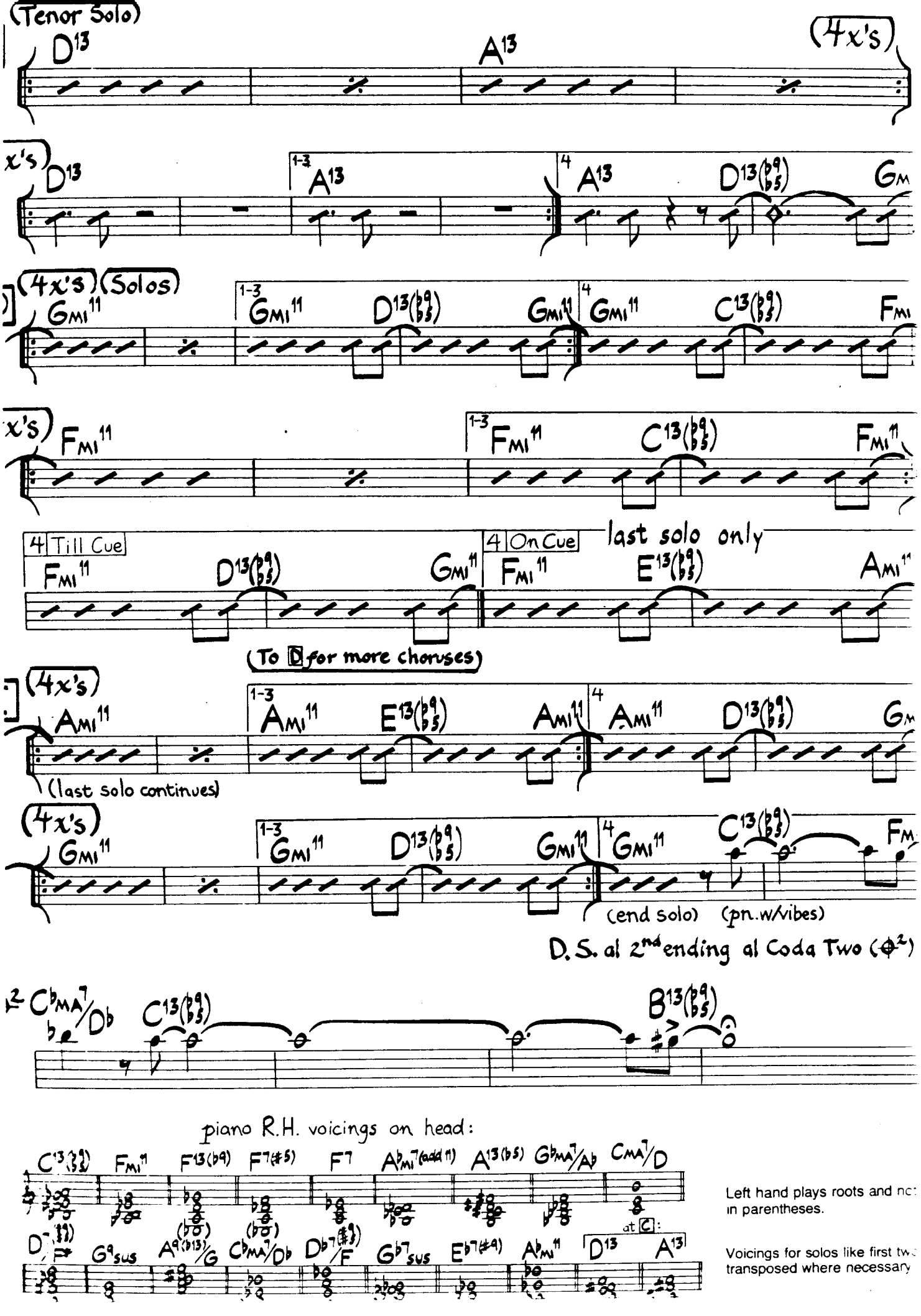
Pools

Don Grolnick



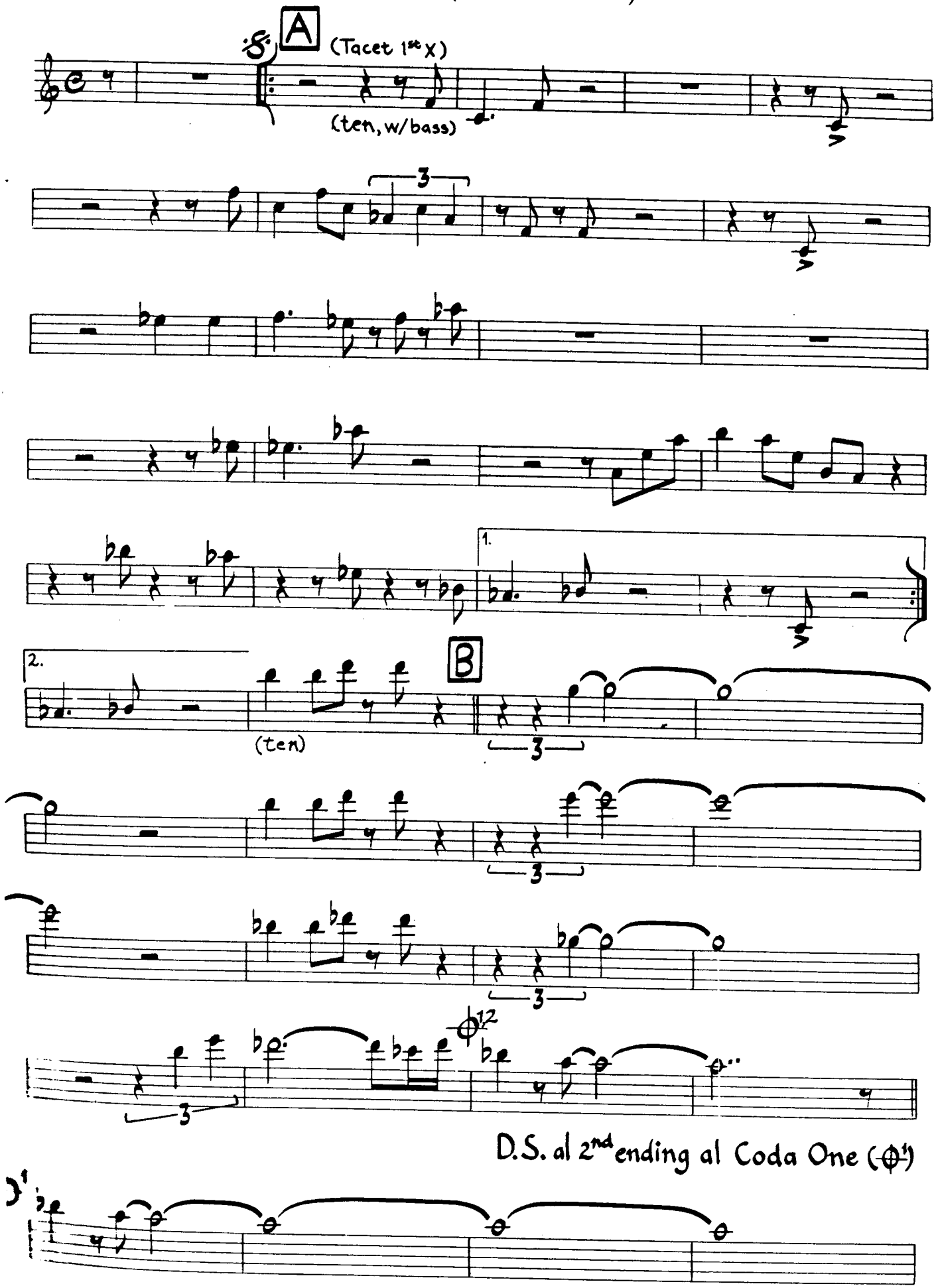
As played on Steps Ahead's LP "Steps Ahead"

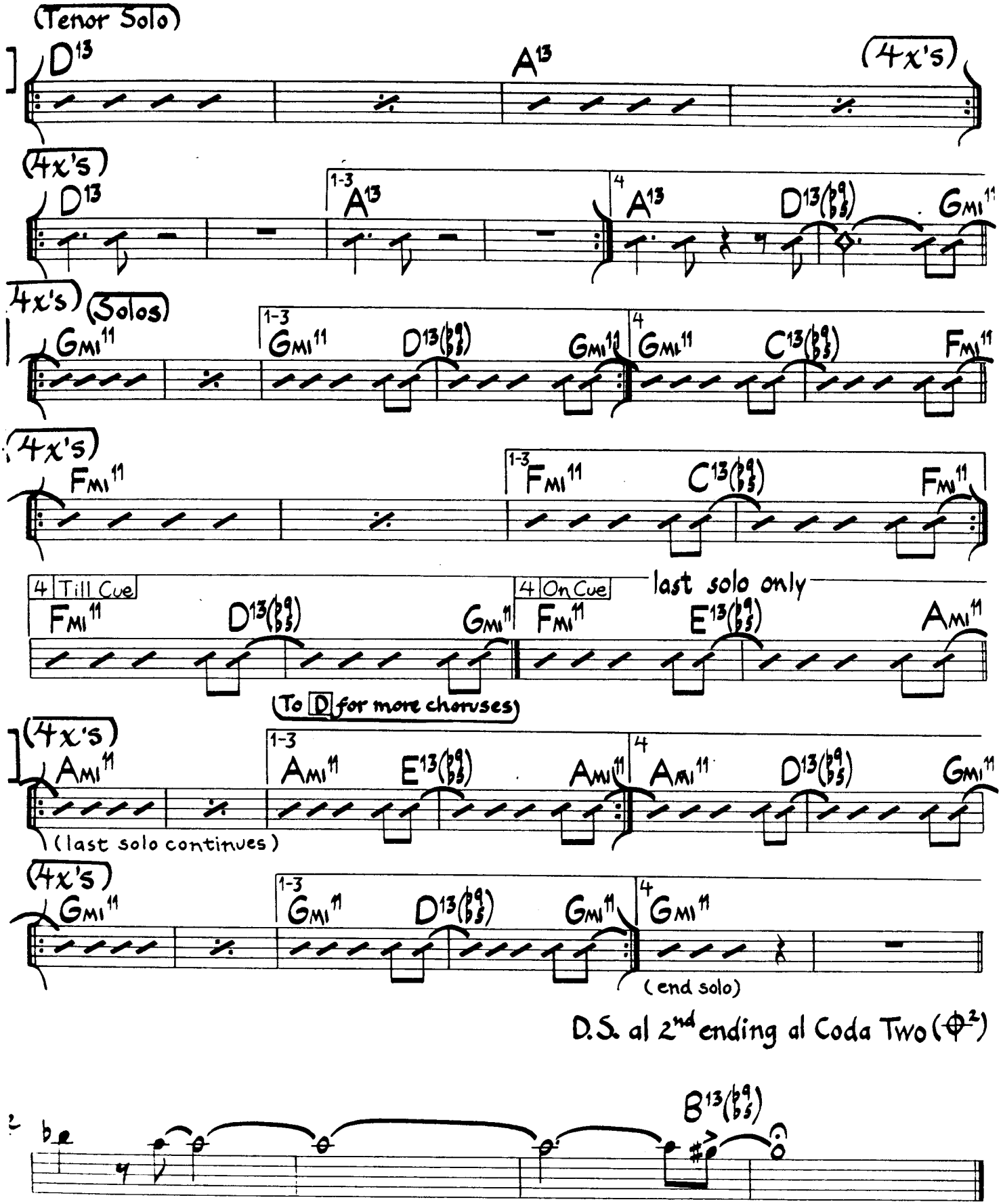
Bass has the melody at letter A


(Tenor Solo)
D13
A13
(4x's)
x's
D13
1-3
A13
4
A13
D13(b9 b5)
GM
(4x's) (Solos)
GMI11
1-3
GMI11
D13(b9 b5)
GMI11
4
GMI11
C13(b9 b5)
FMI
x's
FMI11
1-3
FMI11
C13(b9 b5)
FMI11
4 Till Cue
FMI11
D13(b9 b5)
GMI11
4 On Cue
FMI11
E13(b9 b5)
AMI11
last solo only
(To D for more choruses)
(4x's)
AMI11
1-3
AMI11
E13(b9 b5)
AMI11
4
AMI11
D13(b9 b5)
GM
(last solo continues)
(4x's)
GMI11
1-3
GMI11
D13(b9 b5)
GMI11
4
GMI11
C13(b9 b5)
FM
(end solo)
(pn.w/vibes)
D.S. al 2nd ending al Coda Two (𝄋2)
2
CbMA7/Db
C13(b9 b5)
B13(b9 b5)
piano R.H. voicings on head:
C13(b9 b5)
FMI11
F13(b9)
F7(#5)
F7
AbMI7(add11)
A13(b5)
GbMA7/Ab
CMA7/D
D7
G9sus
A9(b13)/G
CbMA7/Db
Db7(#5)/F
Gb7sus
E7(#9)
AbMI11
at C:
D13
A13
Left hand plays roots and nc
in parentheses.
Voicings for solos like first tw
transposed where necessary

Relaxed Funk ♩=174

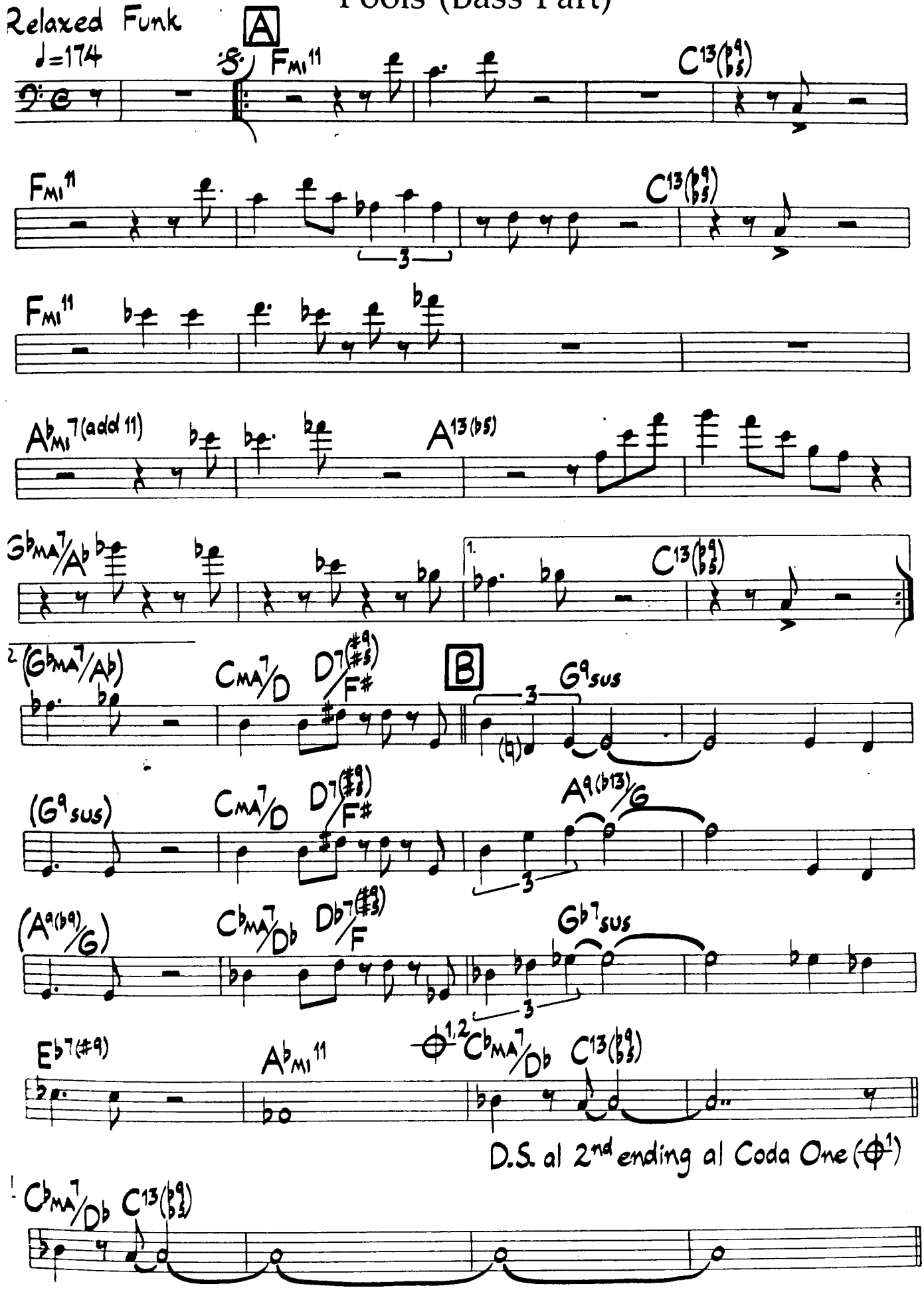
Pools (Tenor Part)

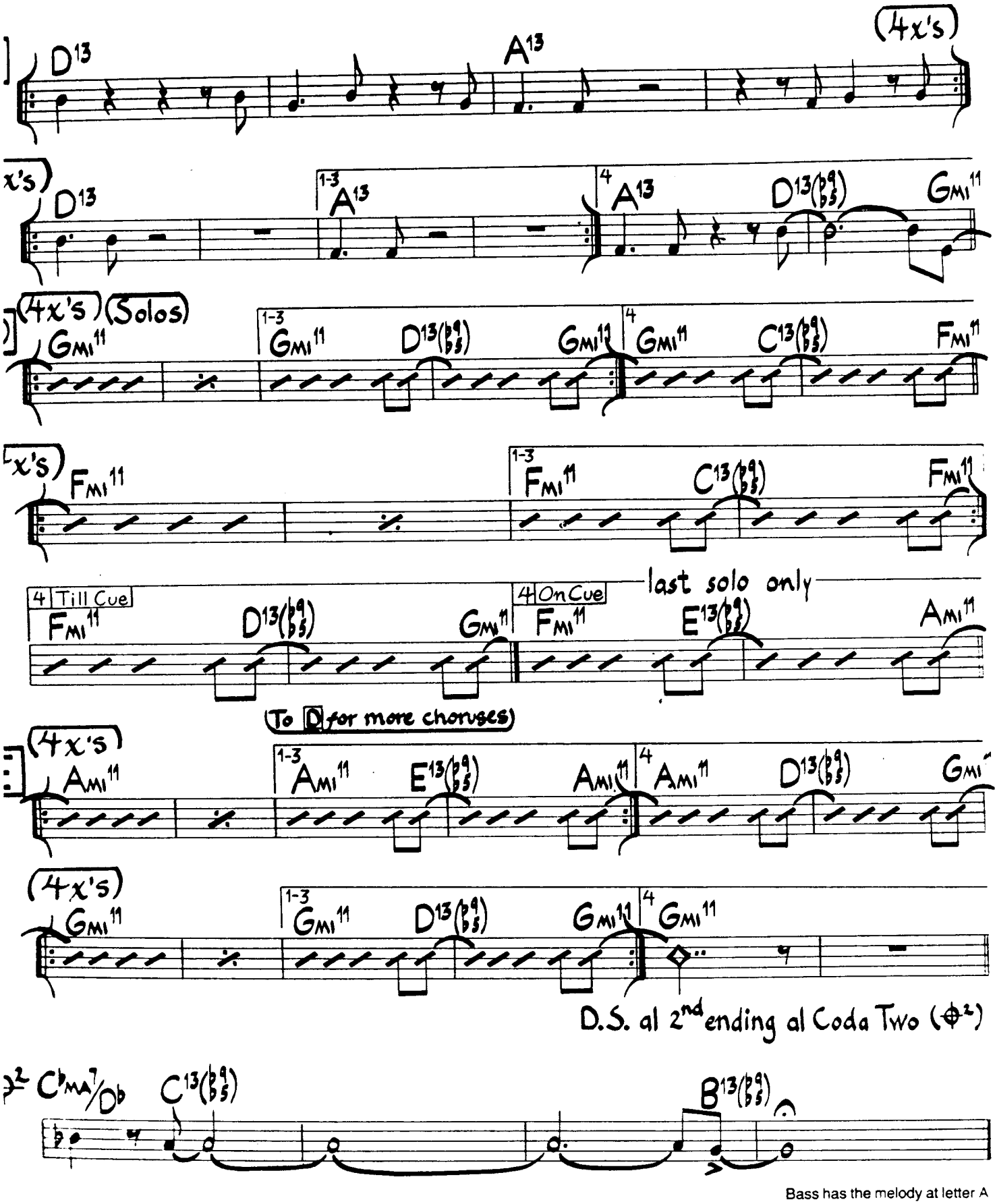




Tenor sounds one octave lower than written.

Pools (Bass Part)





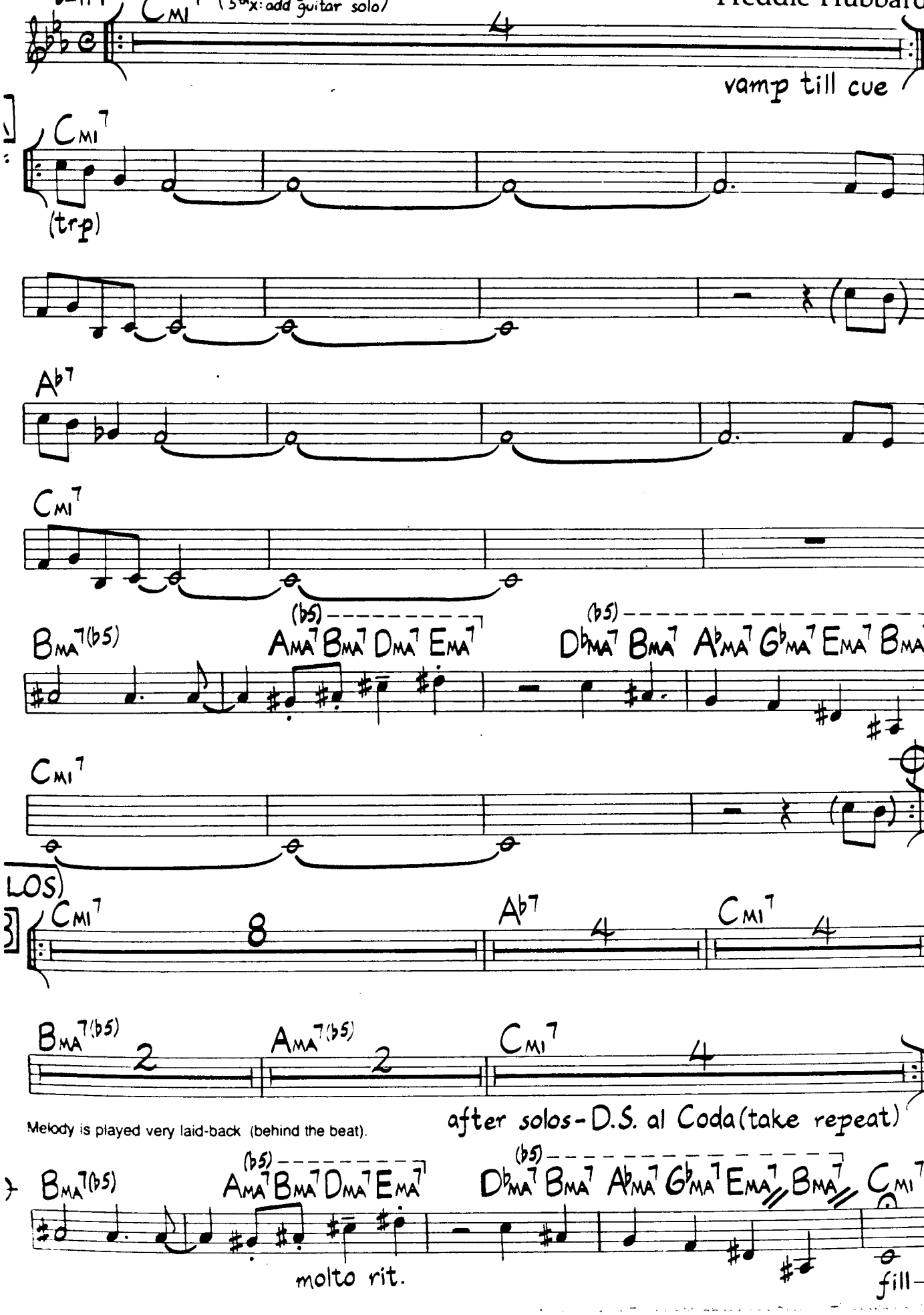
Bass has the melody at letter A

Povo

Freddie Hubbard

Medium Funk/Rock ♩=174

1st & 2nd x's: bs. w/dr.
3rd x: add piano
5th x: add guitar solo

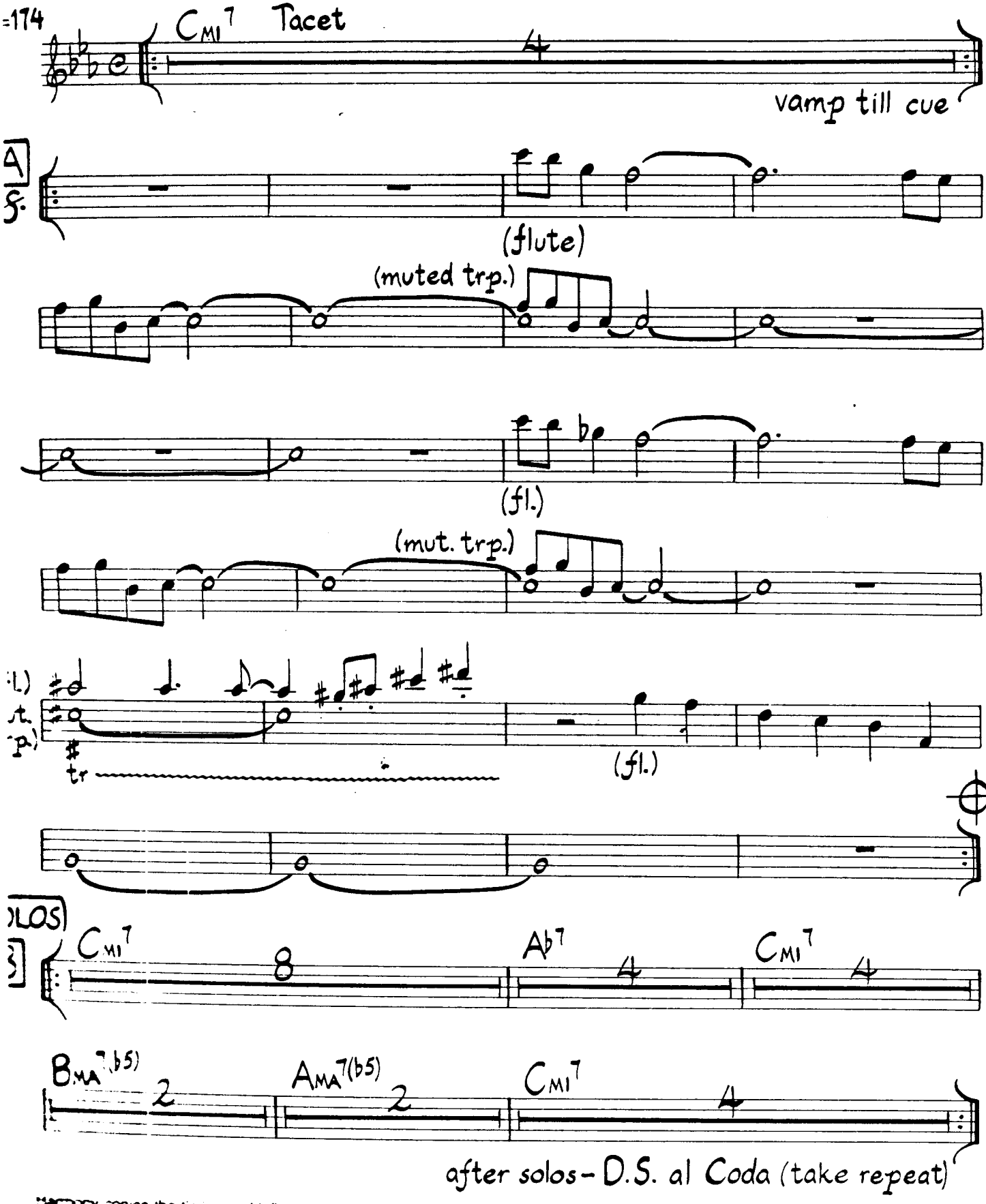


Melody is played very laid-back (behind the beat).

Povo (Harmony Part)

edium Funk/Rock

=174



mony copies the timing and inflection of the melody player.

Povo (Bass Part)

Medium Funk/Rock

♩=174

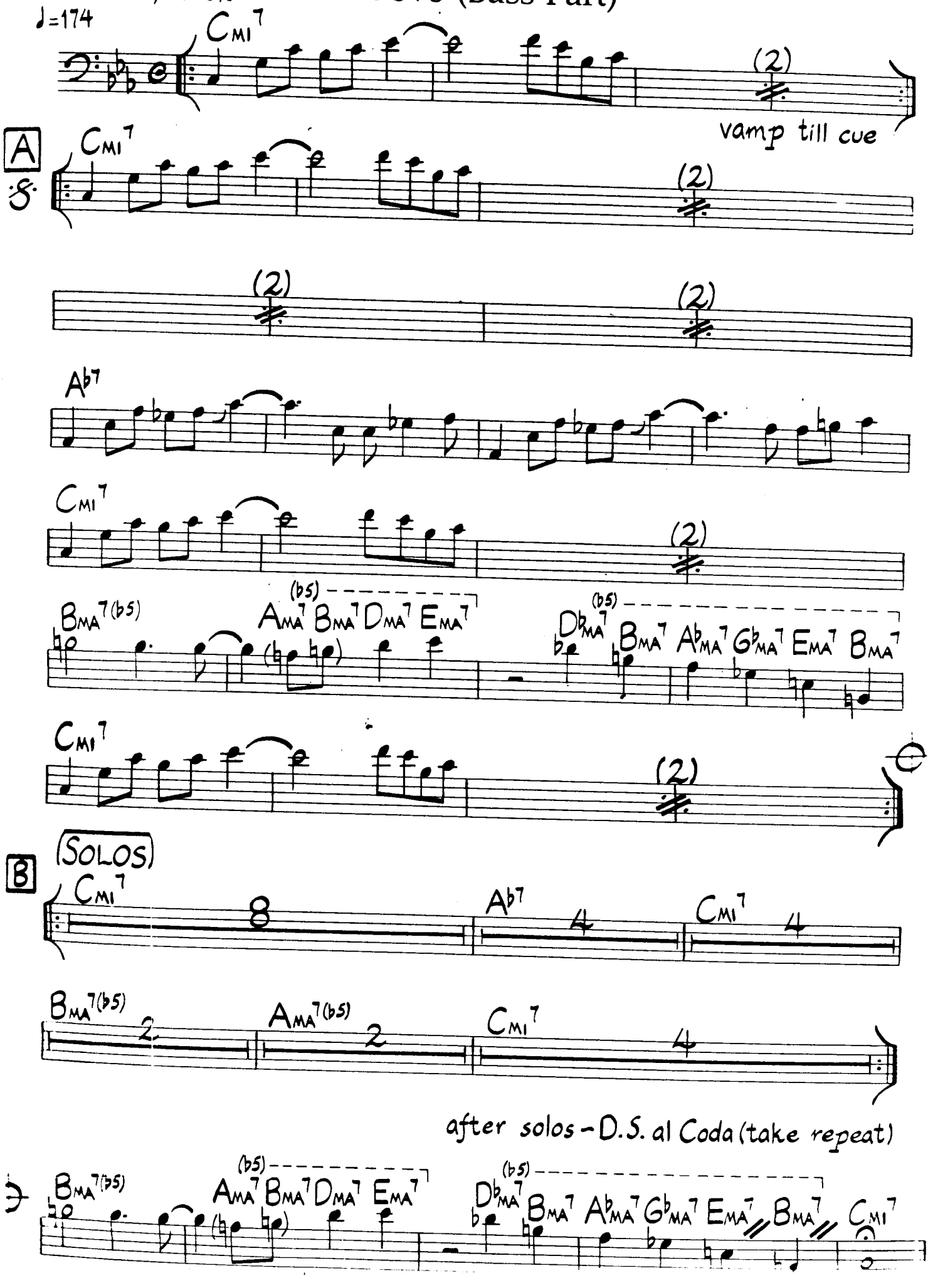


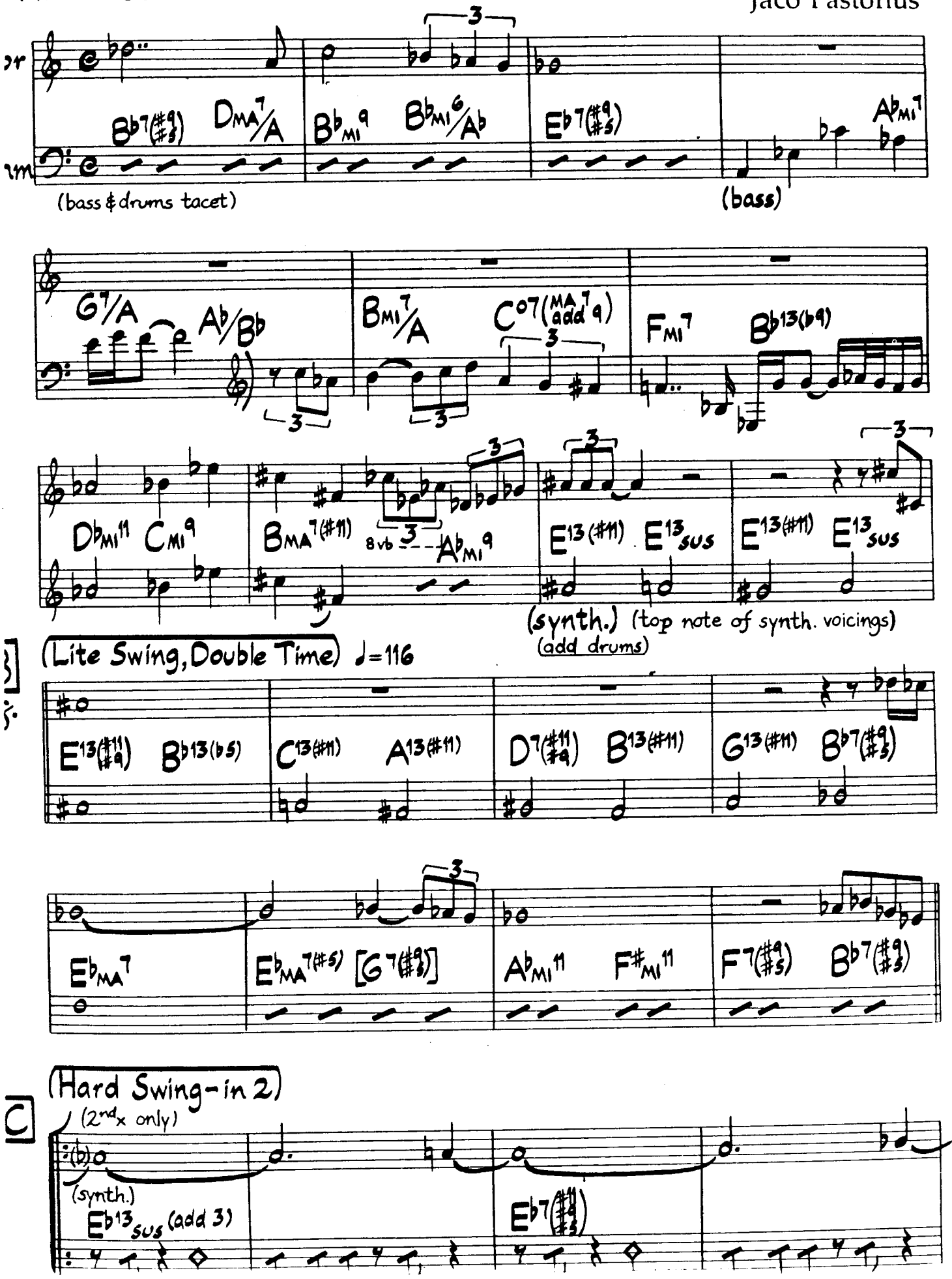
Photo by Tom Copi

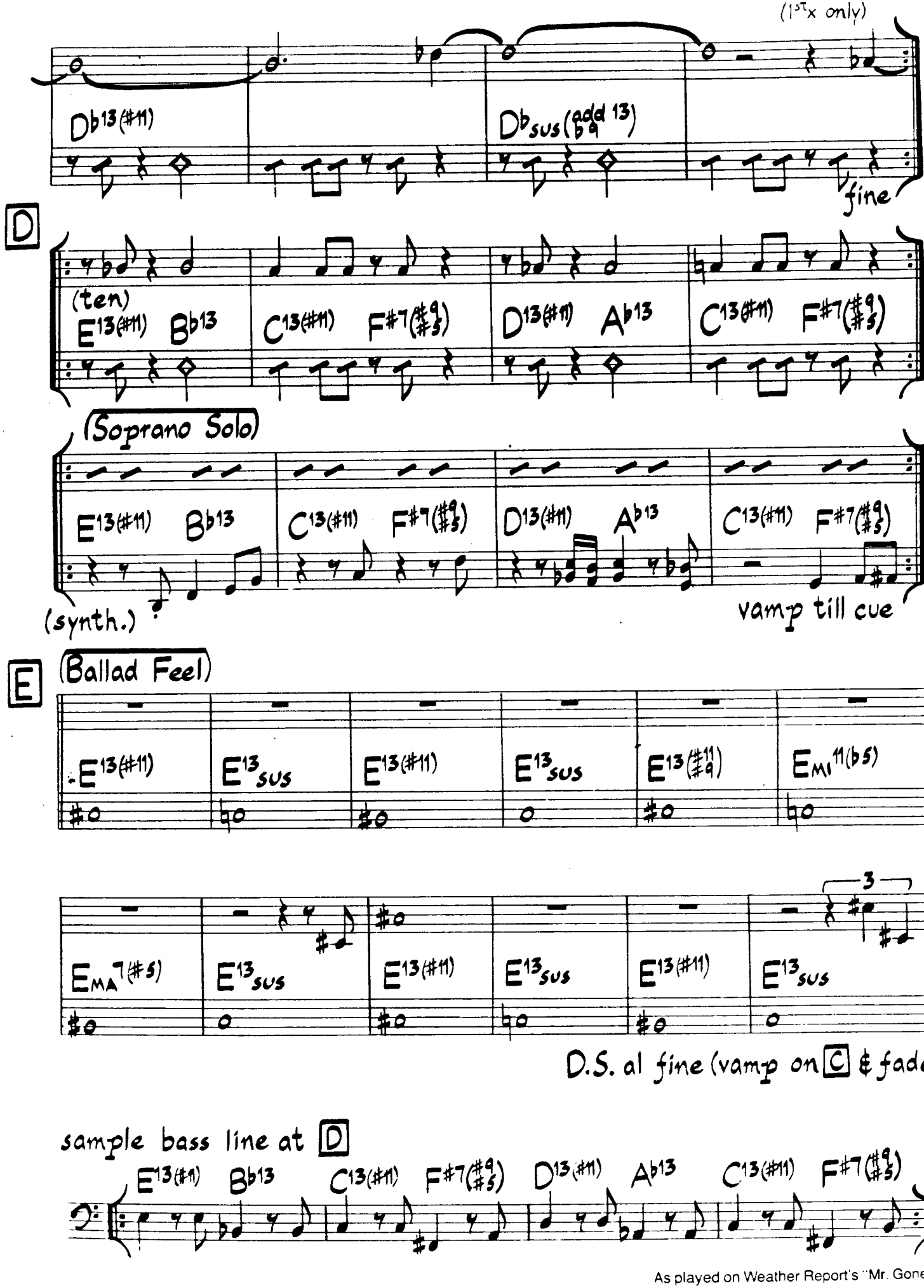
Wayne Shorter

Punk Jazz

Medium Ballad ♩=58

Jaco Pastorius





As played on Weather Report's "Mr. Gone

Pursuance

John Coltrane

ast Swing
-296

(1st Chorus) $B\flat_{MI}{}^{11}$

$E\flat_{MI}{}^{11}$ $B\flat_{MI}{}^{11}$

lo $E\flat_{MI}{}^{11}$ $B\flat_{MI}{}^{11}$

(sample solo)

2nd Chorus)

$B\flat_{MI}{}^{11}$

$E\flat_{MI}{}^{11}$ $B\flat_{MI}{}^{11}$

$E\flat_{MI}{}^{11}$ $B\flat_{MI}{}^{11}$

Solos on $B\flat_{MI}$ blues (modal)

to solos

st Chorus) $B\flat_{MI}{}^{11}$

$E\flat_{MI}{}^{11}$ $B\flat_{MI}{}^{11}$

$E\flat_{MI}{}^{11}$ $B\flat_{MI}{}^{11}$ (out of time)

As played on John Coltrane's "A Love Supreme"

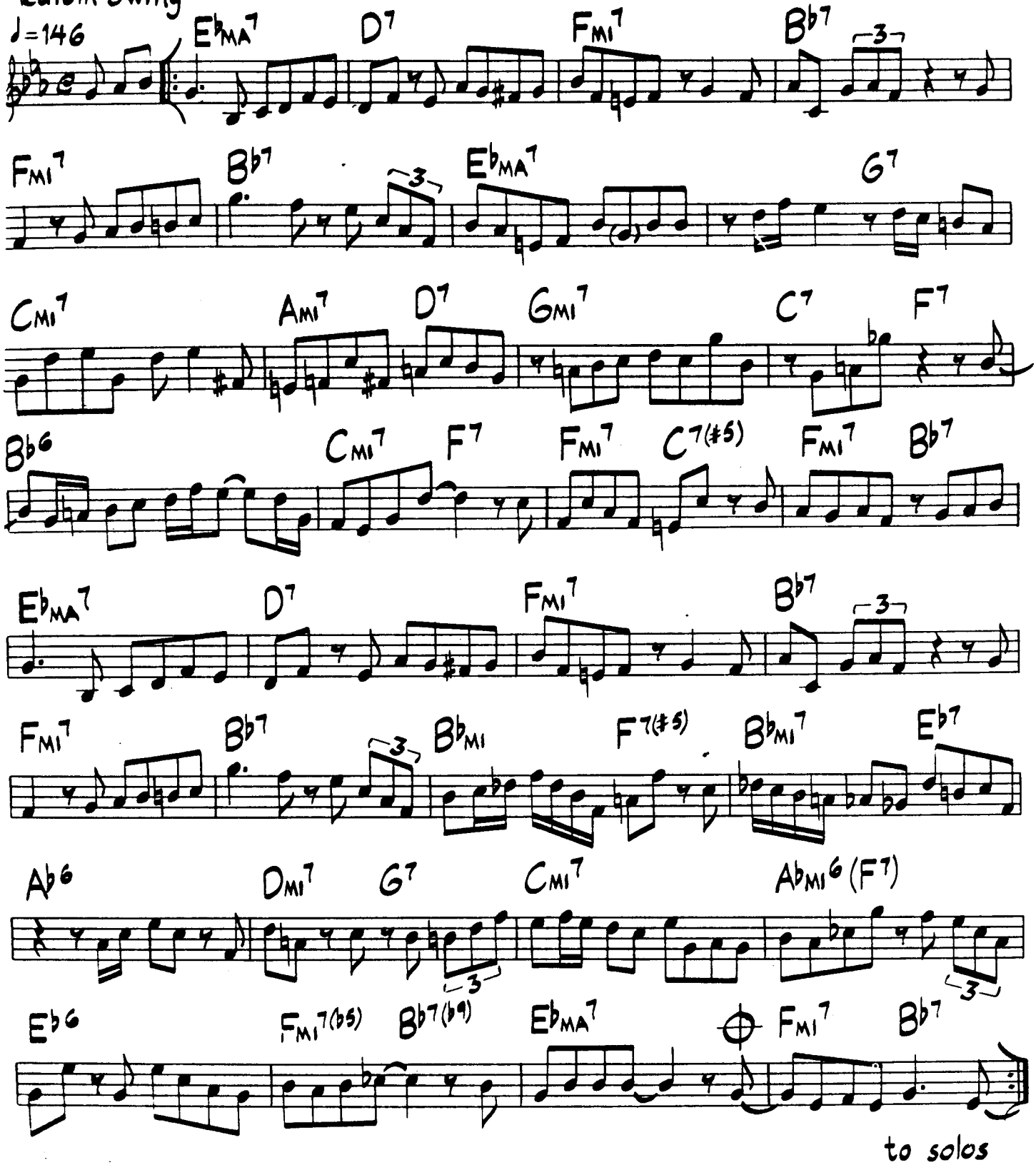
into extended drum solo ⇒

Quasimodo

Charlie Parker

Medium Swing

♩=146



Based on "Embraceable You".
As played on Warner Bros. 6 Vol. Set "Charlie Parker"

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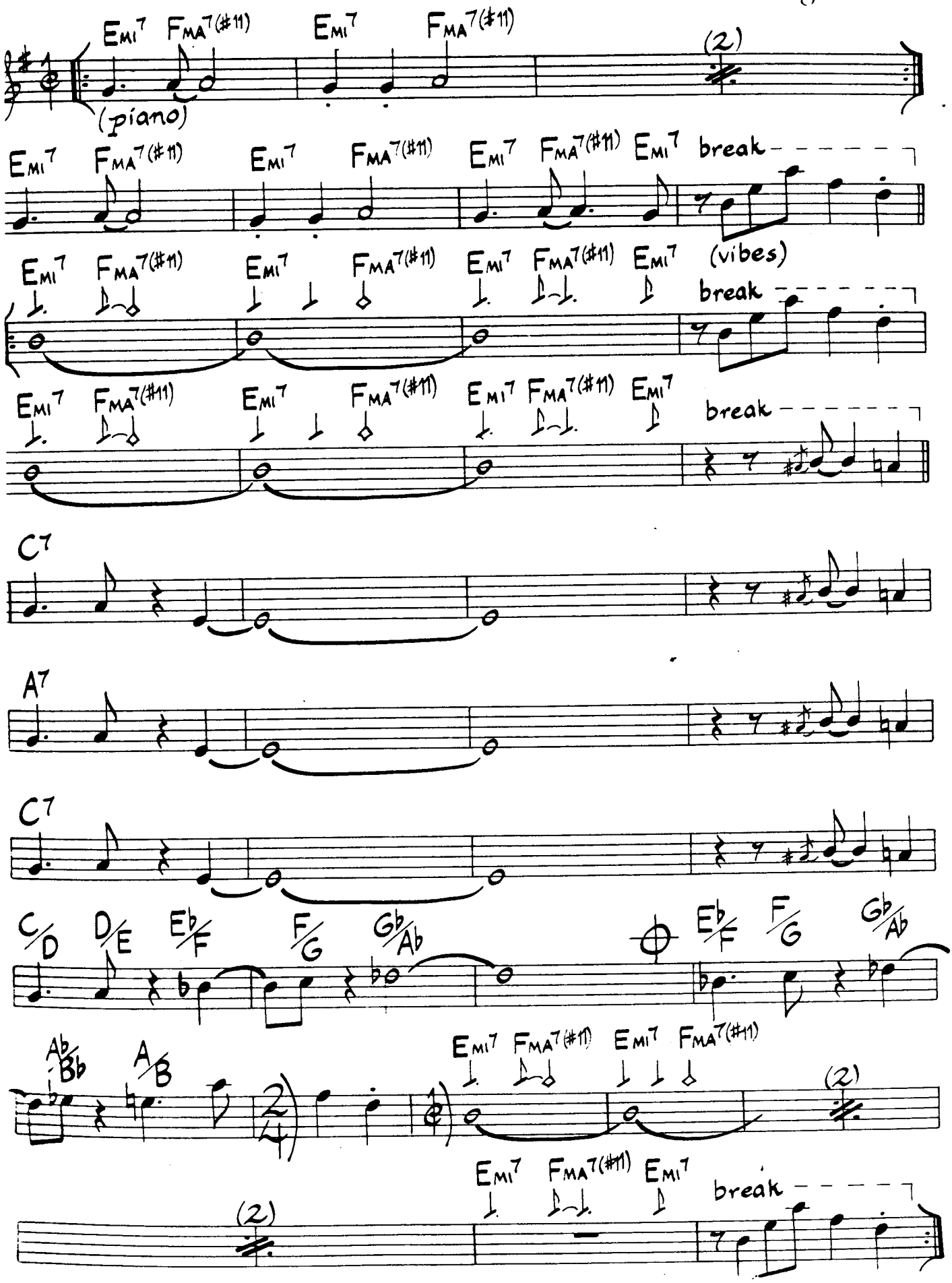
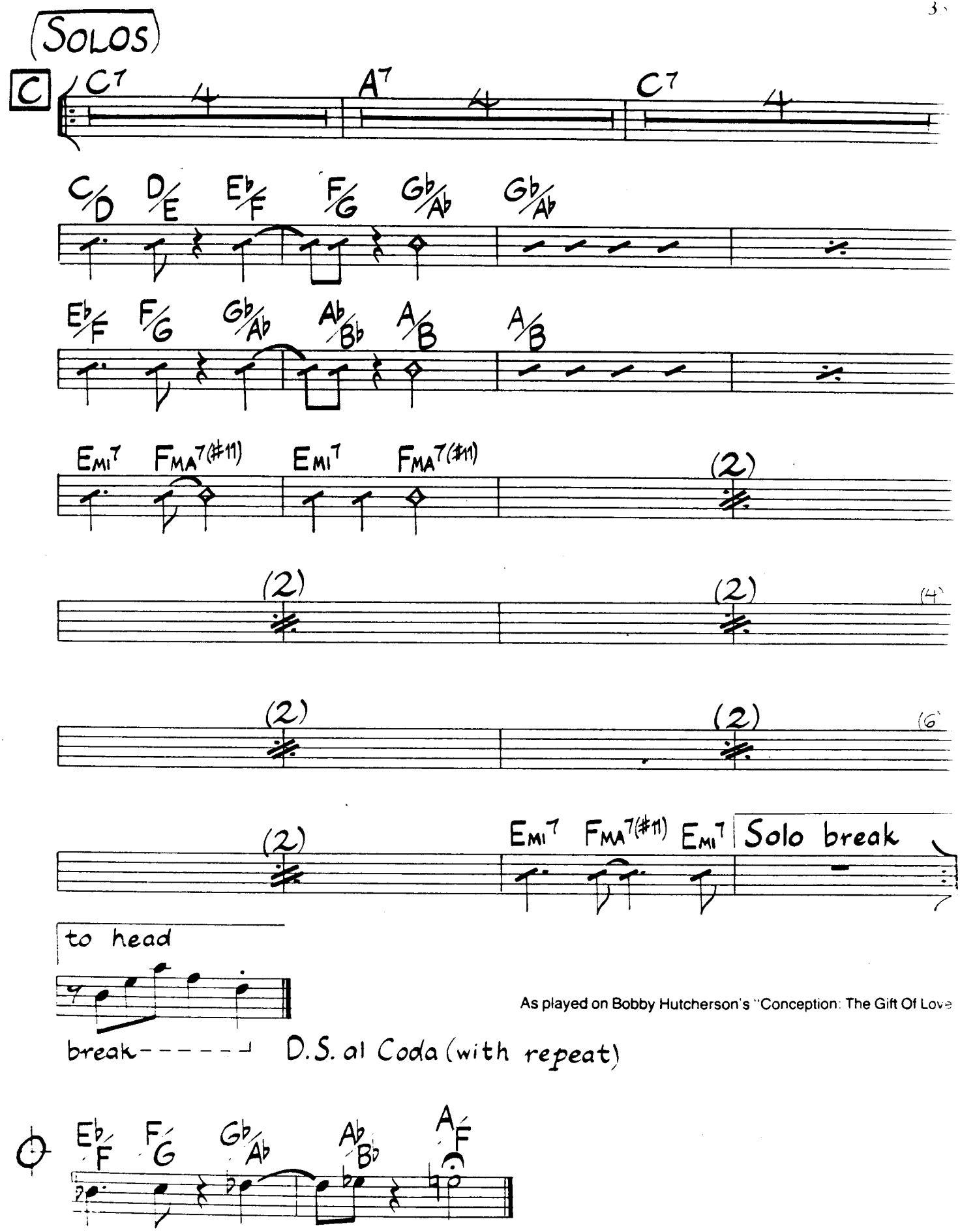
Quiet Fire

edium Samba
♩=132

George Cables





As played on Bobby Hutcherson's "Conception: The Gift Of Love

Quiet Now

Denny Zeitlin

A

Very slowly, rubato with tenderness

solo changes: Ami F E7 Ami7 Dmi7 G7 CMA7 Bb7(#11) A7(b9 #5)

Fmi6/Ab G6 E7 Ami7 D13 EbMA7 AbMA7

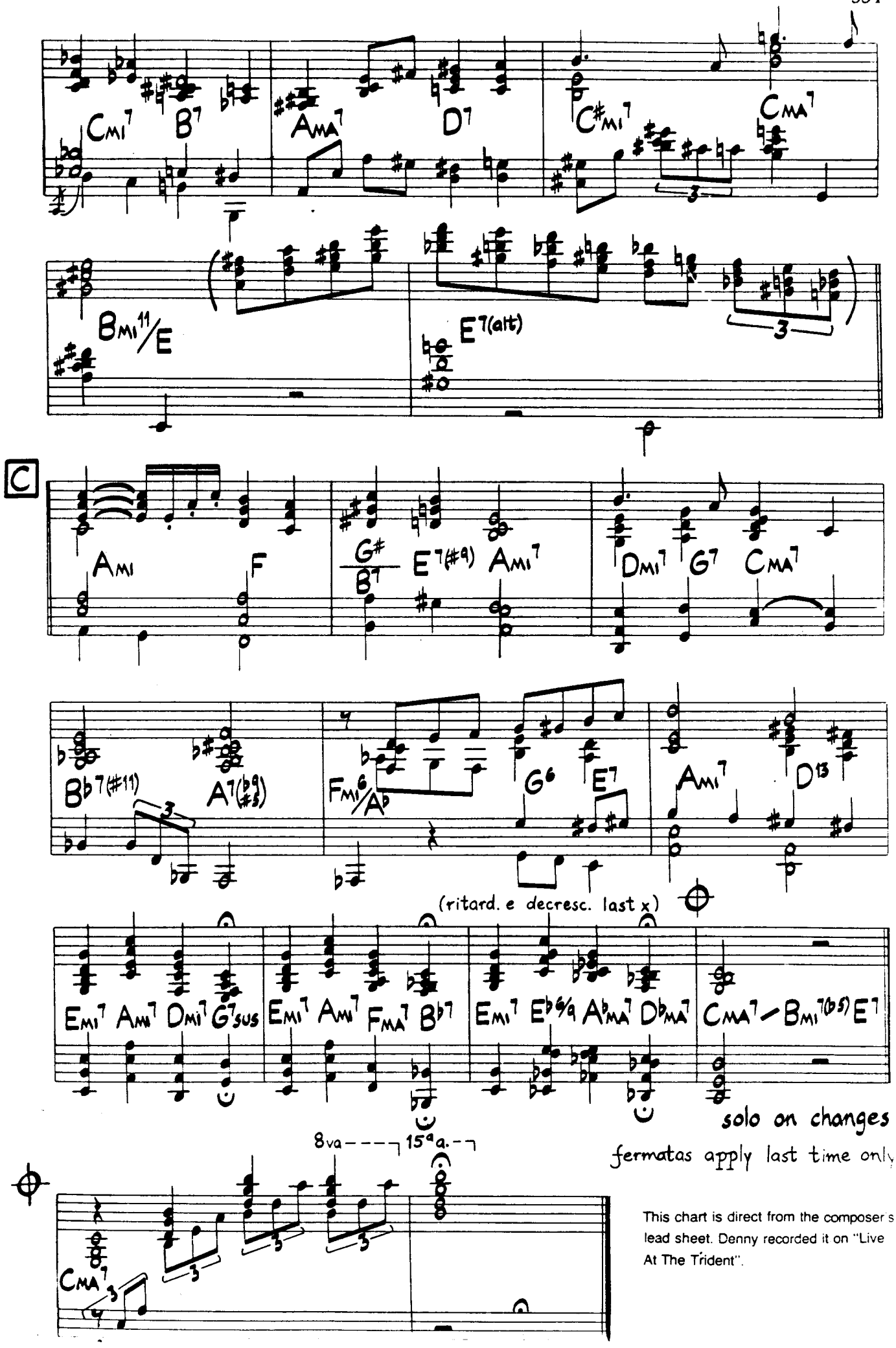
AbMI(MA7) Bmi9 G6 F#7 Bmi7

Emi7 A7 DMA7 C7(#11) B7(b9 #5) Gmi6/Bb A6 F#7

Bmi9 E7 F#mi7 Bmi7 Emi7 A7 Ami7 D7

B

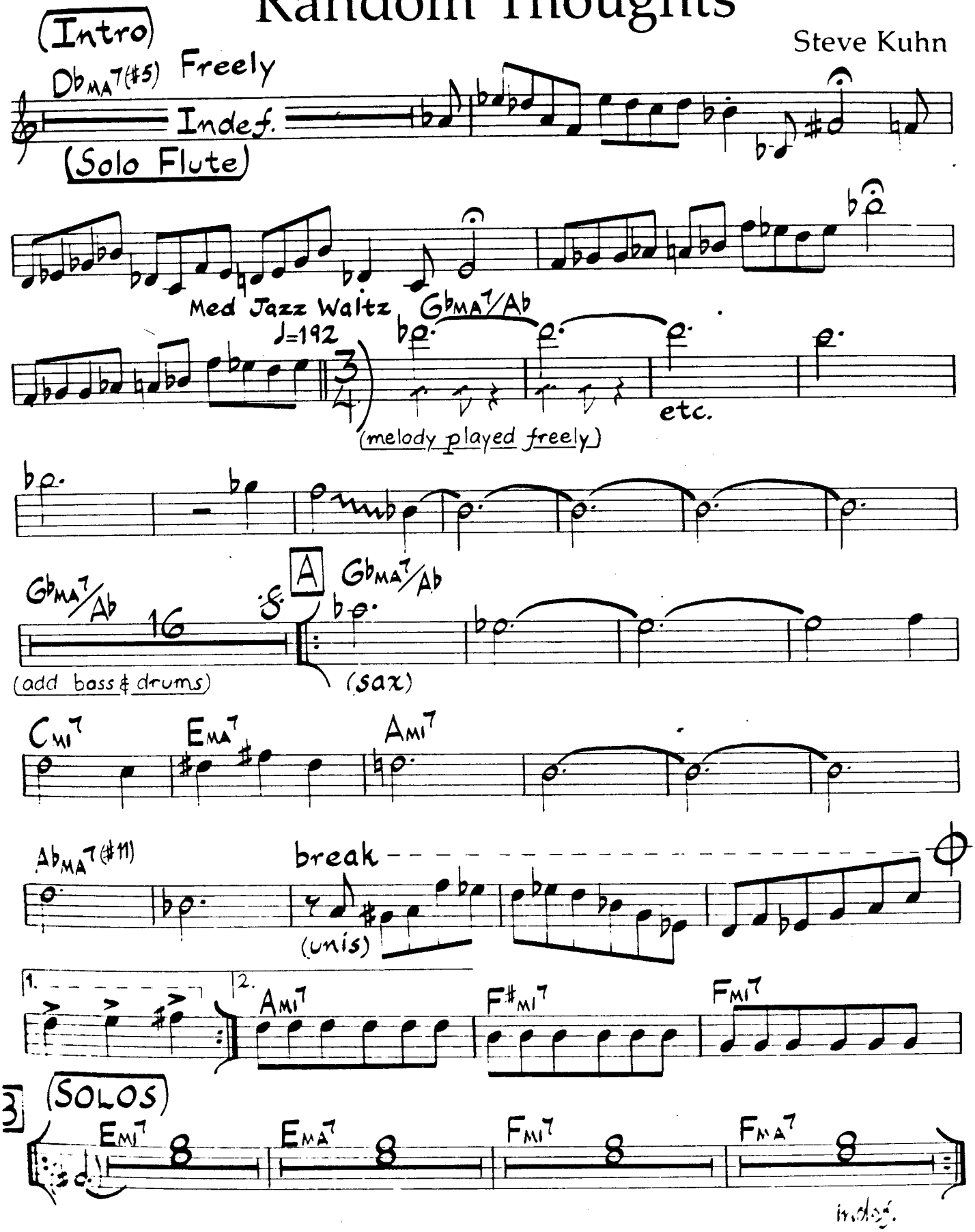
GMA7 C7(#11) Bmi7 Bb7 AbMA7 C#7(#11)



This chart is direct from the composer's lead sheet. Denny recorded it on "Live At The Trident".

Random Thoughts

Steve Kuhn



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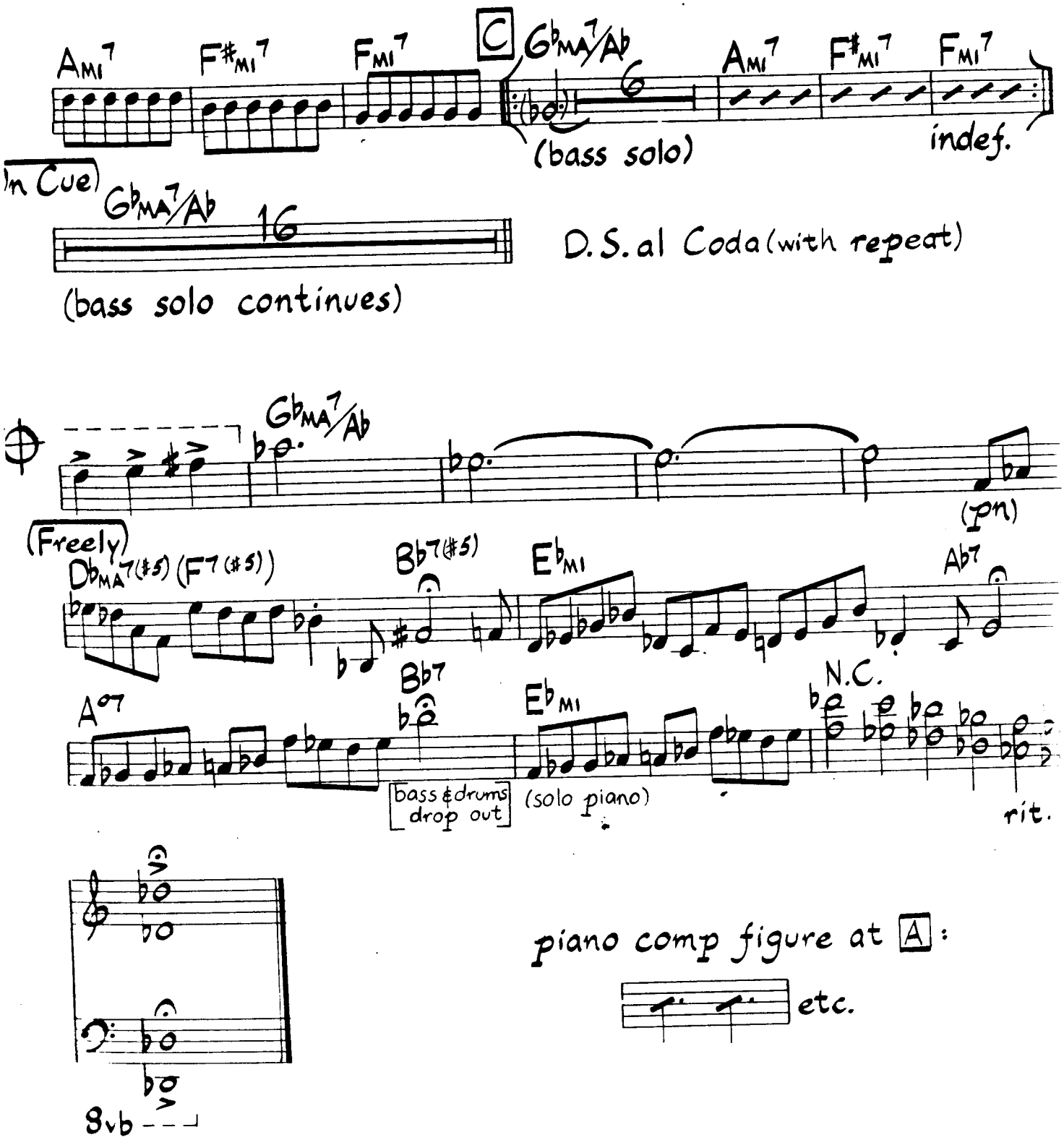
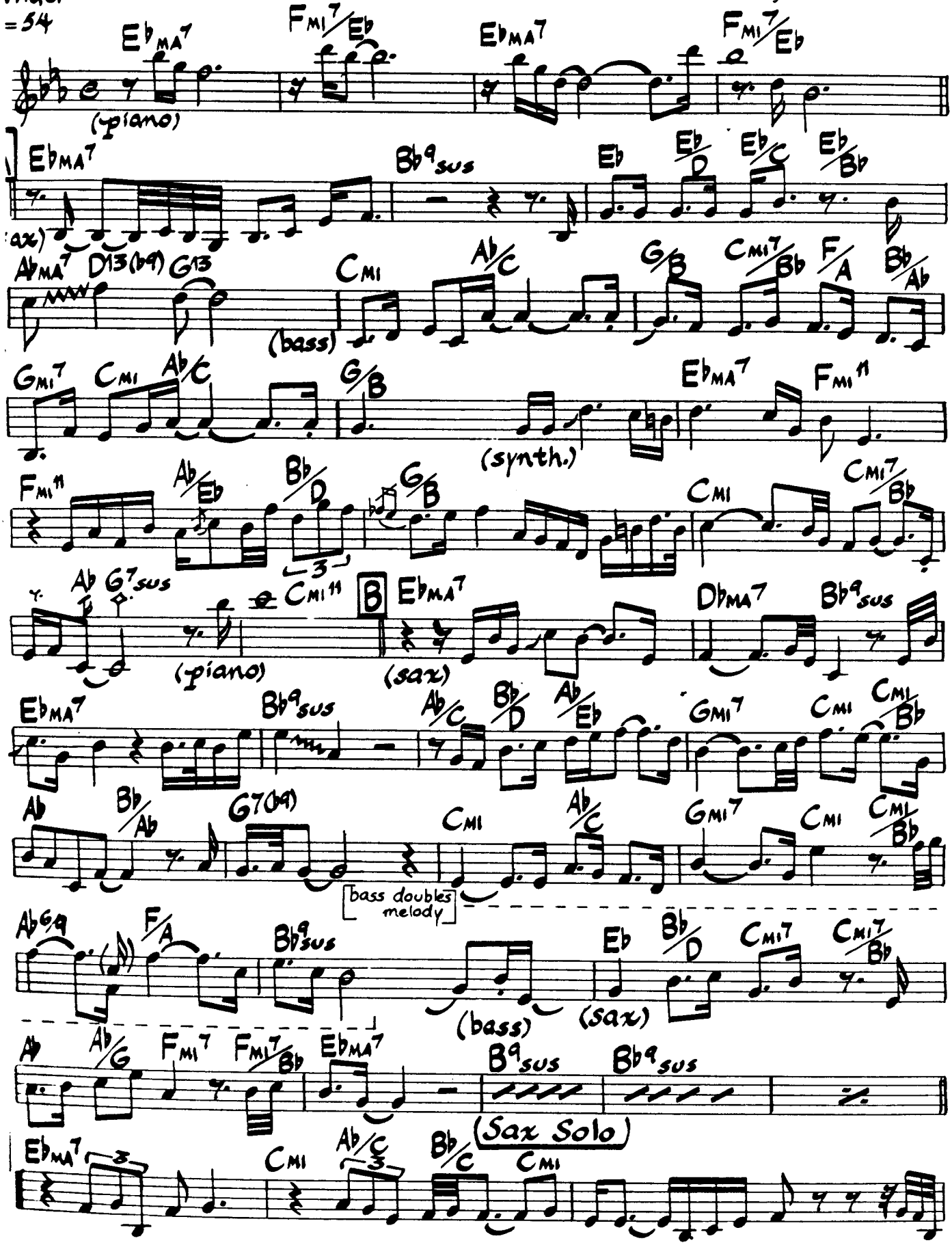


As played on Steve Kuhn's "Non-Fiction"

A Remark You Made

Josef Zawinul



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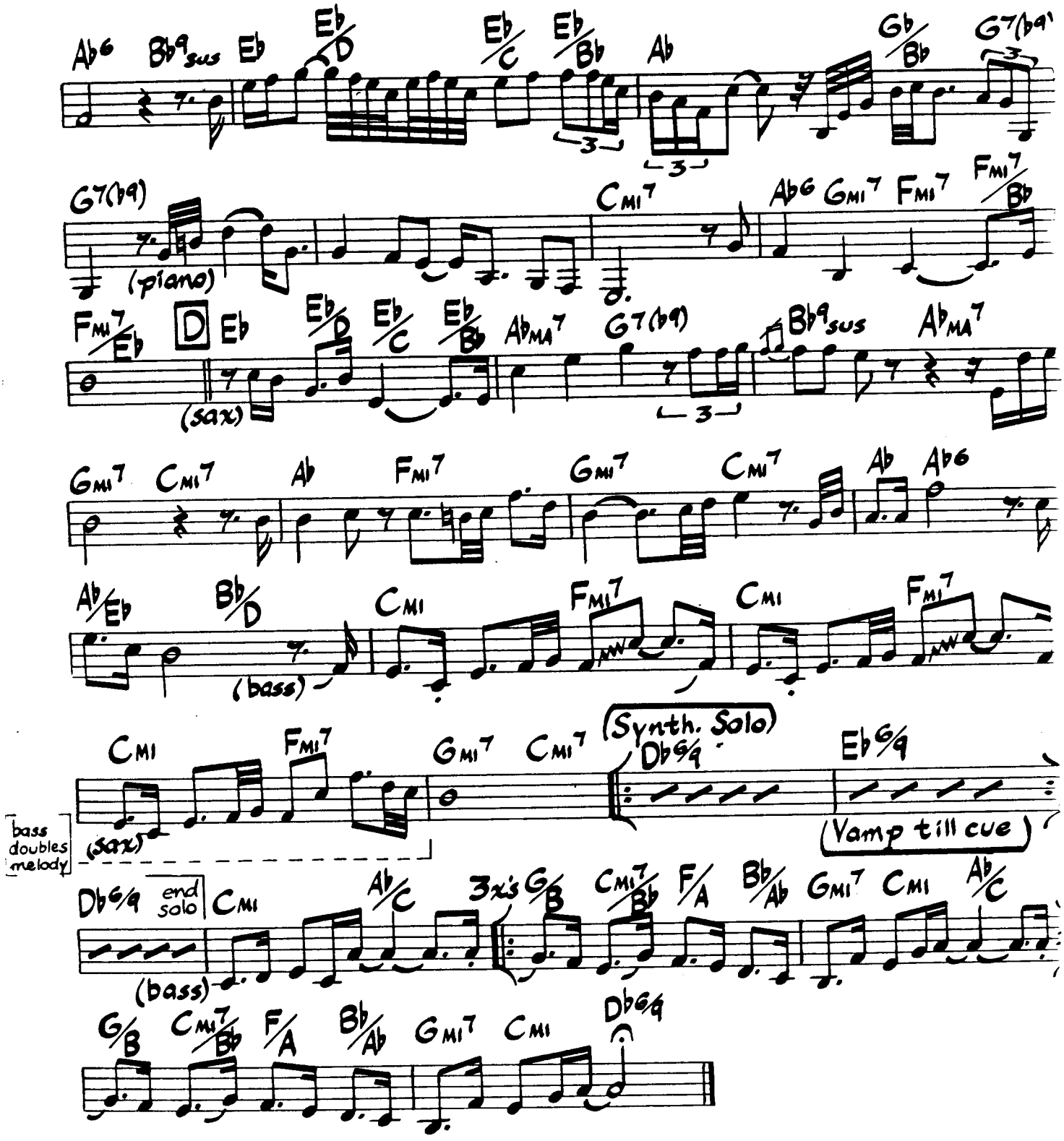
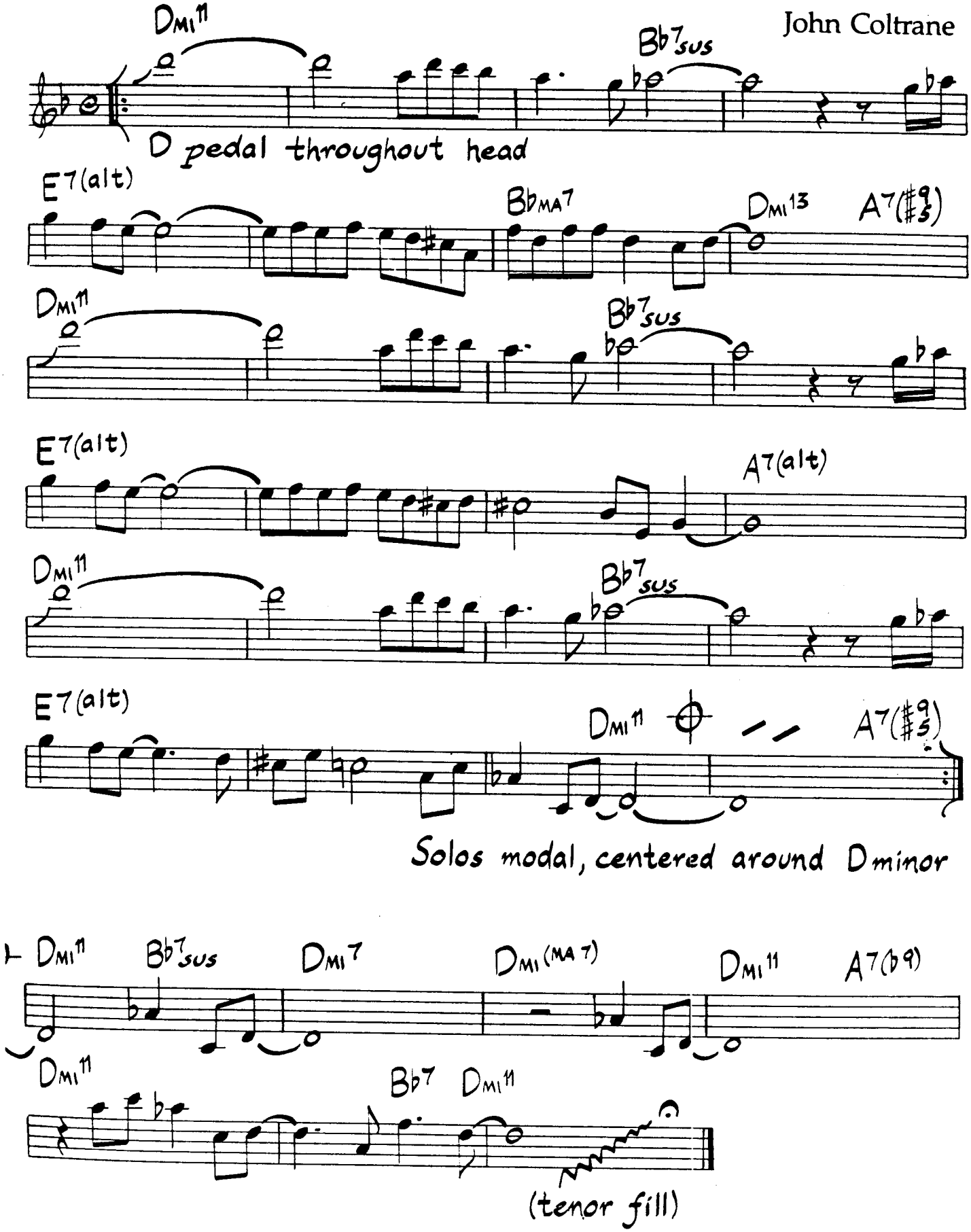


As played on Weather Report's "Heavy Weather"

Medium Swing
♩=176

Resolution

John Coltrane



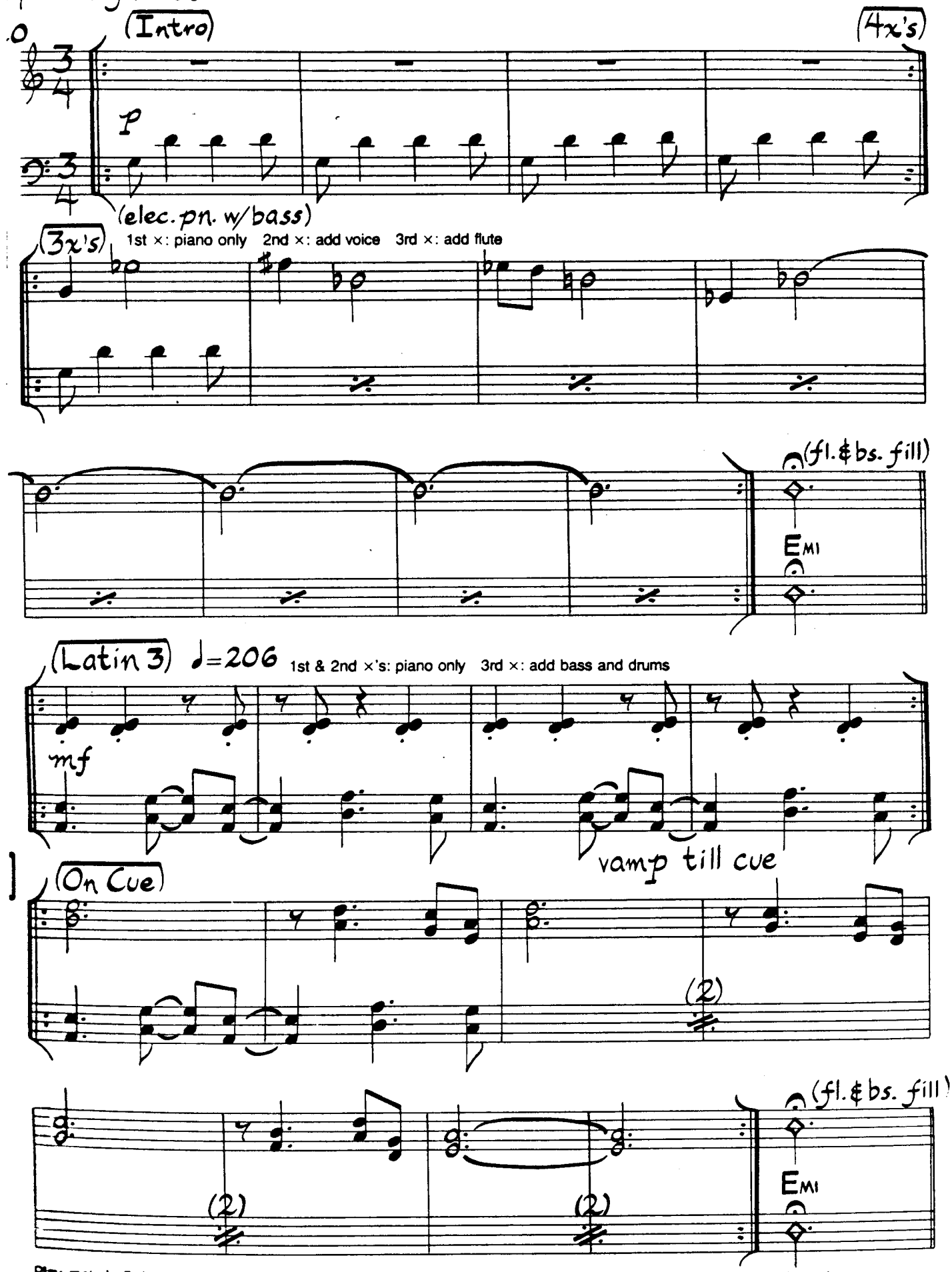
Sounds one octave lower than written.
Chords on head indicate shifting modes rather than specific changes.

As played on John Coltrane's "A Love Supreme"

dy Straight 1/8s

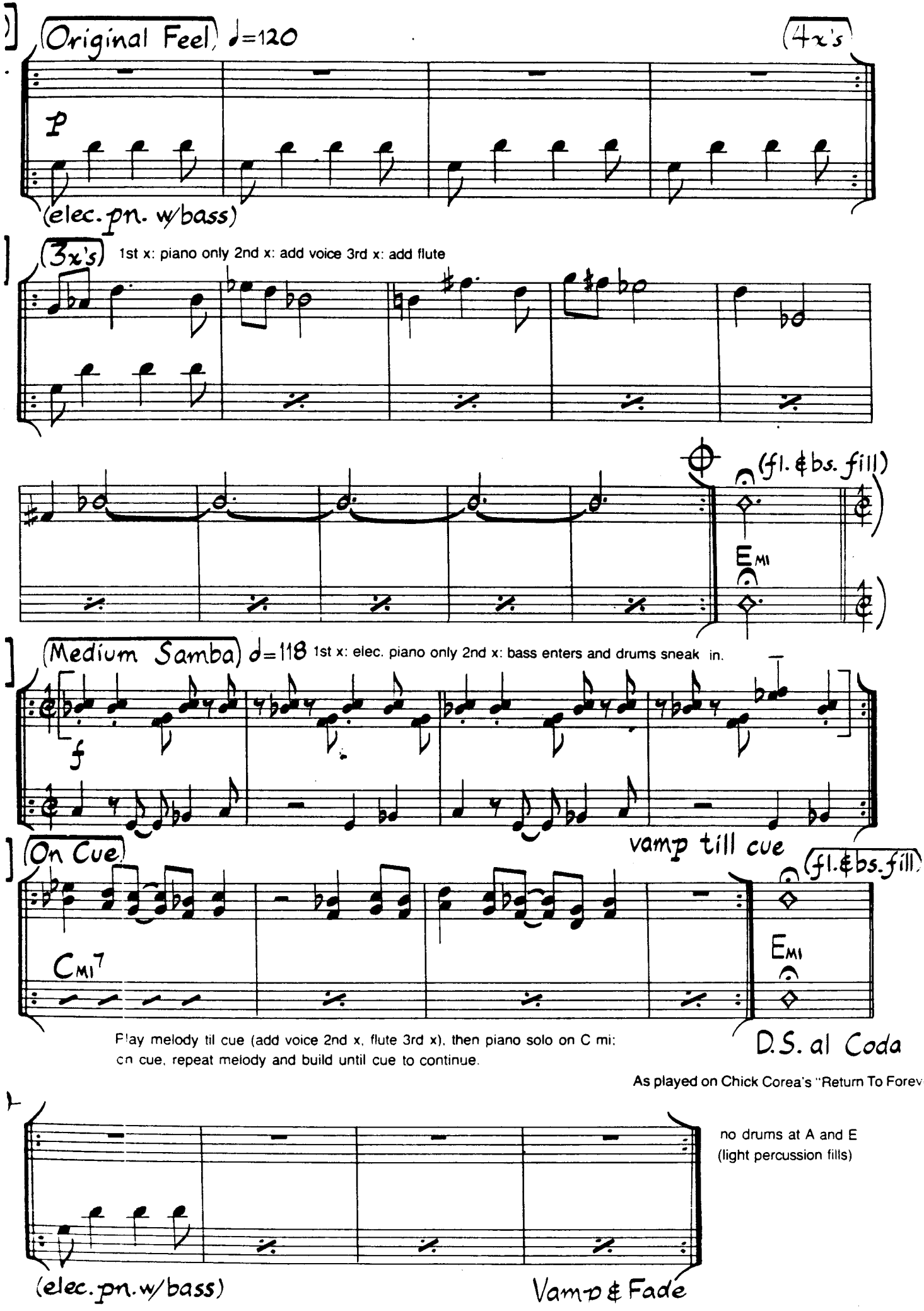
Return To Forever

Chick Corea



Play melody 5 times (add flute and voice 2nd x), then flute solo on A mi; on cue, play melody 5 times and continue.

[illegible] letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer. In [illegible] musical sections enclosed in brackets do not appear on the original score and have been derived from the original score and the original recording by


Original Feel ♩=120
4x's
p
(elec. pn. w/bass)
3x's
1st x: piano only 2nd x: add voice 3rd x: add flute
(fl. & bs. fill)
Emi
Medium Samba ♩=118
1st x: elec. piano only 2nd x: bass enters and drums sneak in.
f
vamp till cue
On Cue
(fl. & bs. fill)
Cmi7
Emi
Play melody til cue (add voice 2nd x, flute 3rd x), then piano solo on C mi:
on cue, repeat melody and build until cue to continue.
D.S. al Coda
As played on Chick Corea's "Return To Forever"
no drums at A and E
(light percussion fills)
(elec. pn. w/bass)
Vamp & Fade

Return To Forever (Bass Part)

oody Straight 1/8 s ♩=120

ntro) 8va (4x's)

A (3x's) 8va

(8) Emi fill

& 2nd x's: Facet (Latin 3) ♩=206

B Ami7 mf vamp till cue

C Ami7 (2)

On Cue

(2) (2) Emi fill

(Original Feel) ♩=120 Melody is played 5 times, then flute solos: on cue.
melody is played 5 times before continuing on.

D 8va (4x's)

E (3x's) 8va (5)

(10) Emi fill

F (Medium Samba) d=118 Cmi7 vamp till cue

G Cmi7 (2) Emi fill

On Cue (extended vamp) D.S. al Coda

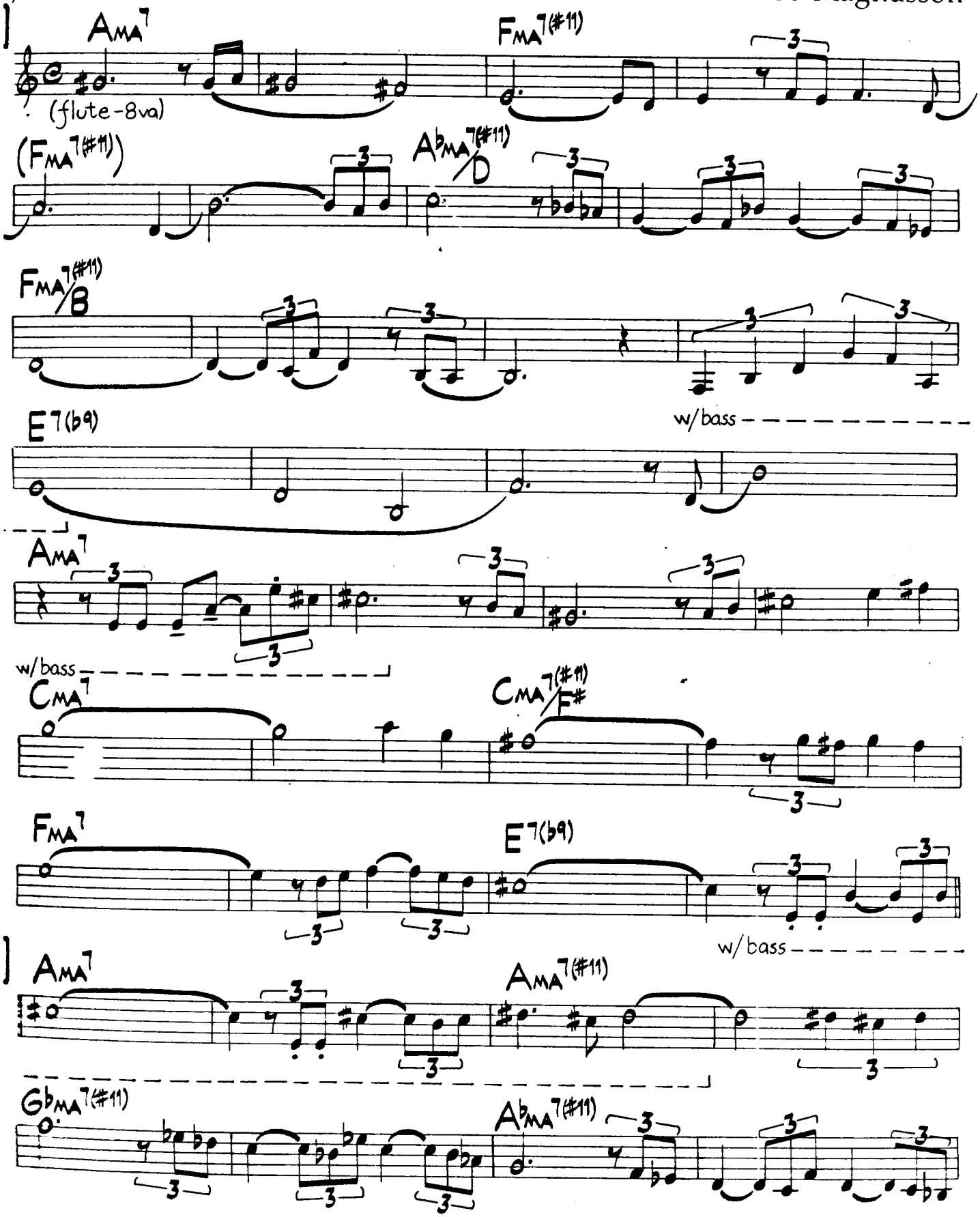
During extended sections, bass is free to depart from written lines.

8va Vamp & Fade

ight Ballad
2/8 Feel) ♩=114

Revelation 21:4

Bob Magnusson



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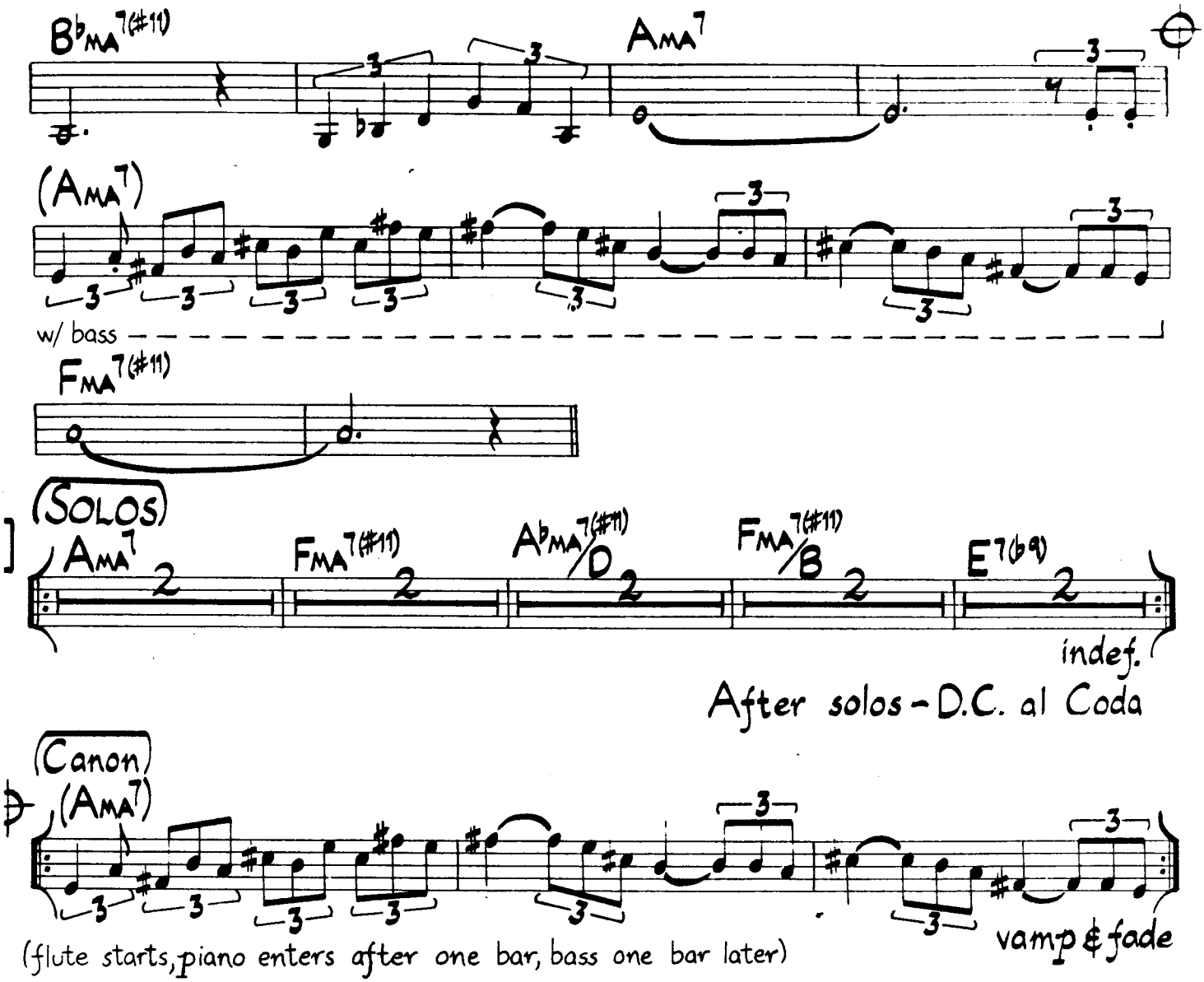


Piano doubles much of the melody throughout the head.

As played on Bob Magnusson's "Revelation"

Romaine

Jim Hall

Freely

A

CMA7 E7 EMI7(b5) A7

(solo guitar)

DMI7 Bb7 DMI7 G7

CMA7 DMI G7 EMI7(b5) A7

DMI7 DMI7(b5) G7 (Medium Samba) ♩=113

FMI7 2 D7(alt)

(add bass & drums)

B

GMA7 B7 BMI7(b5) E7

AMI7 F7 AMI7 D7

GMI GMI (solo) 6

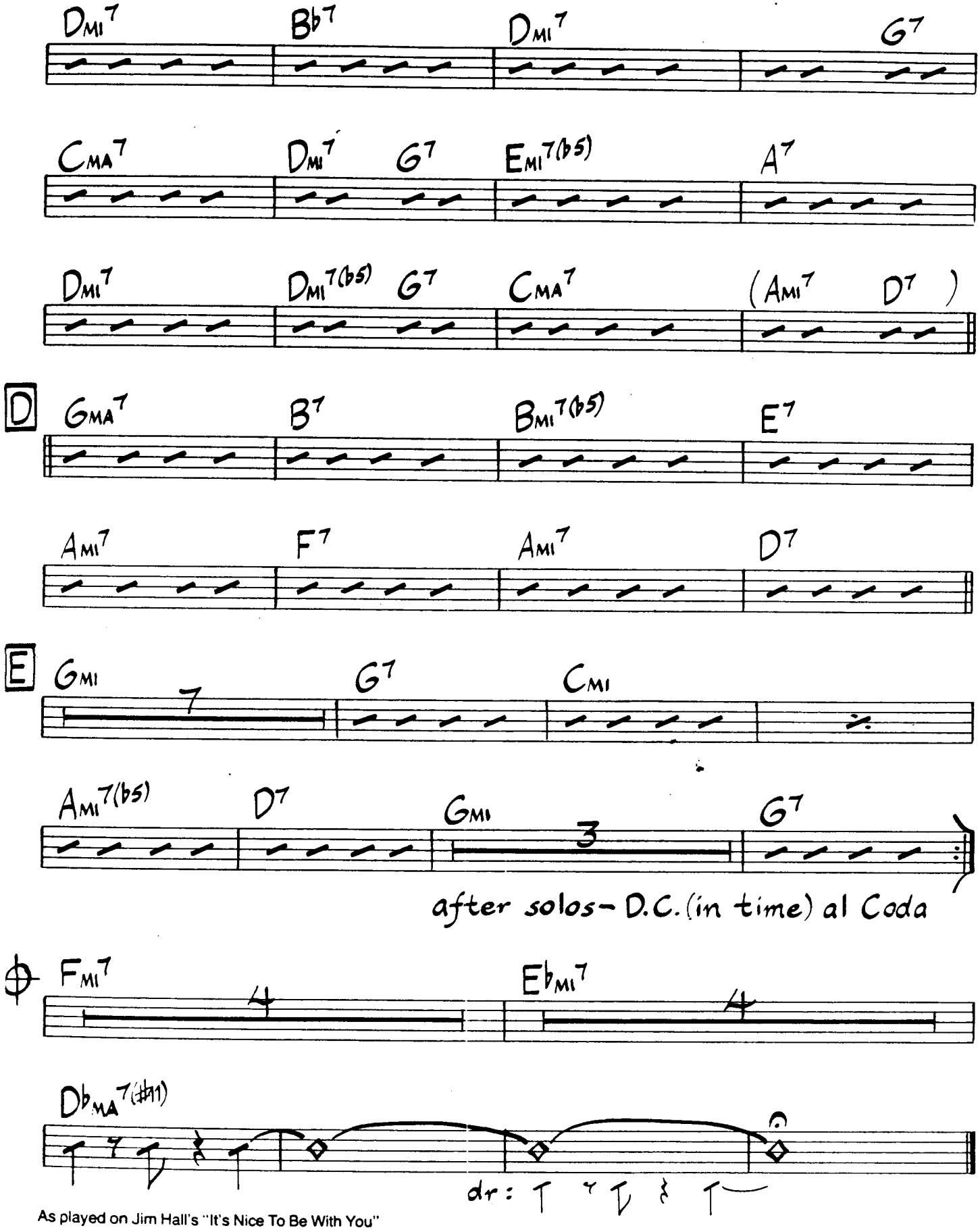
CMI AMI7(b5) D7(#5)

GMI solo break (G7)

(add drums)

(SOLOS)

CMA7 E7 EMI7(b5) A7

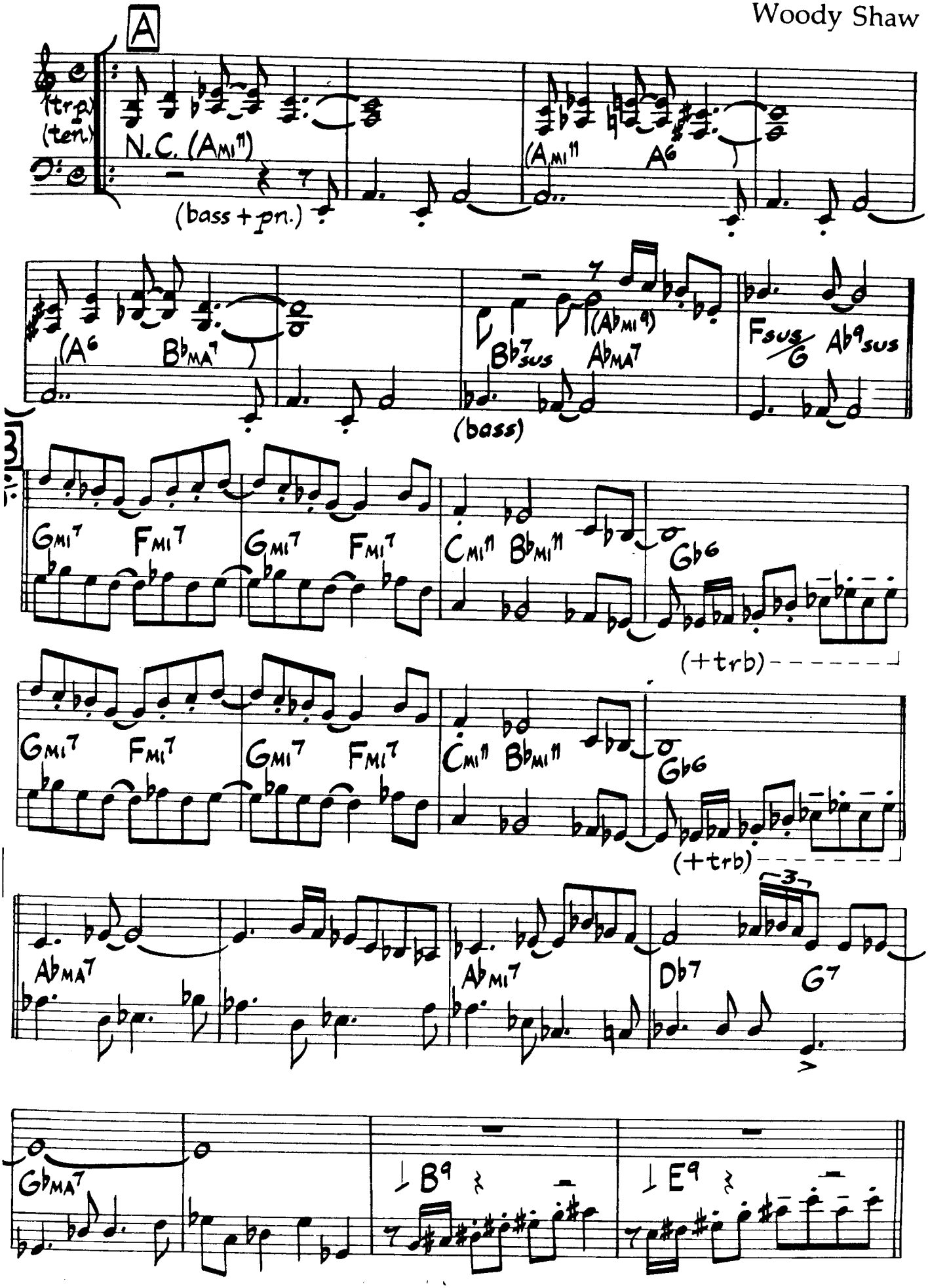


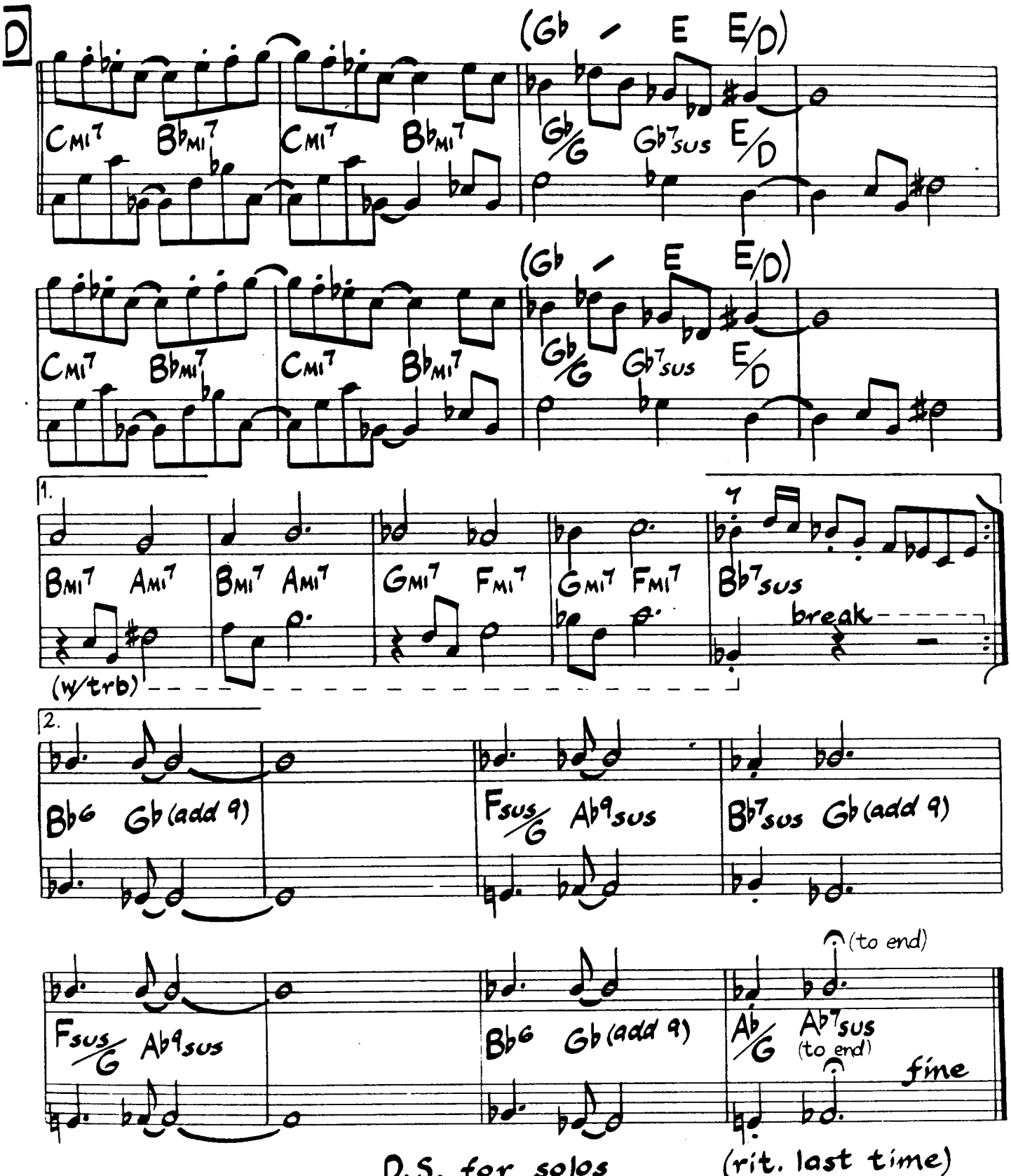
As played on Jim Hall's "It's Nice To Be With You"

Medium Latin
♩=162

Rosewood

Woody Shaw





As played on Woody Shaw's "Rosewood"

Solos are BCD - 1st ending
ABCD - 2nd ending

Kicks and breaks are not played during solos (except those in the 1st and 2nd endings).

Rough House

John Scofield

Very Freely

Intro) G^7sus Cmi^7 fill $Ab^{MA7(\#5)}$

$Ab^{MA7(\#5)}$ Gmi^7 Emi^7 Cmi^7 fill

Cmi^7 Eb/B B^7sus

B^{13} $A^{MA7(\#11)}$ fill $A/G\sharp$

B/G G/F $F\sharp mi^7$ $C^{MA7(\#11)}$ fill

mba eel =130) Eb/D C/F Db/Gb $E/D\sharp$ $E/D\sharp$ Db/Gb Fmi^7

Fmi^7 Gmi^7 $Ebmi^7$ Fmi^7

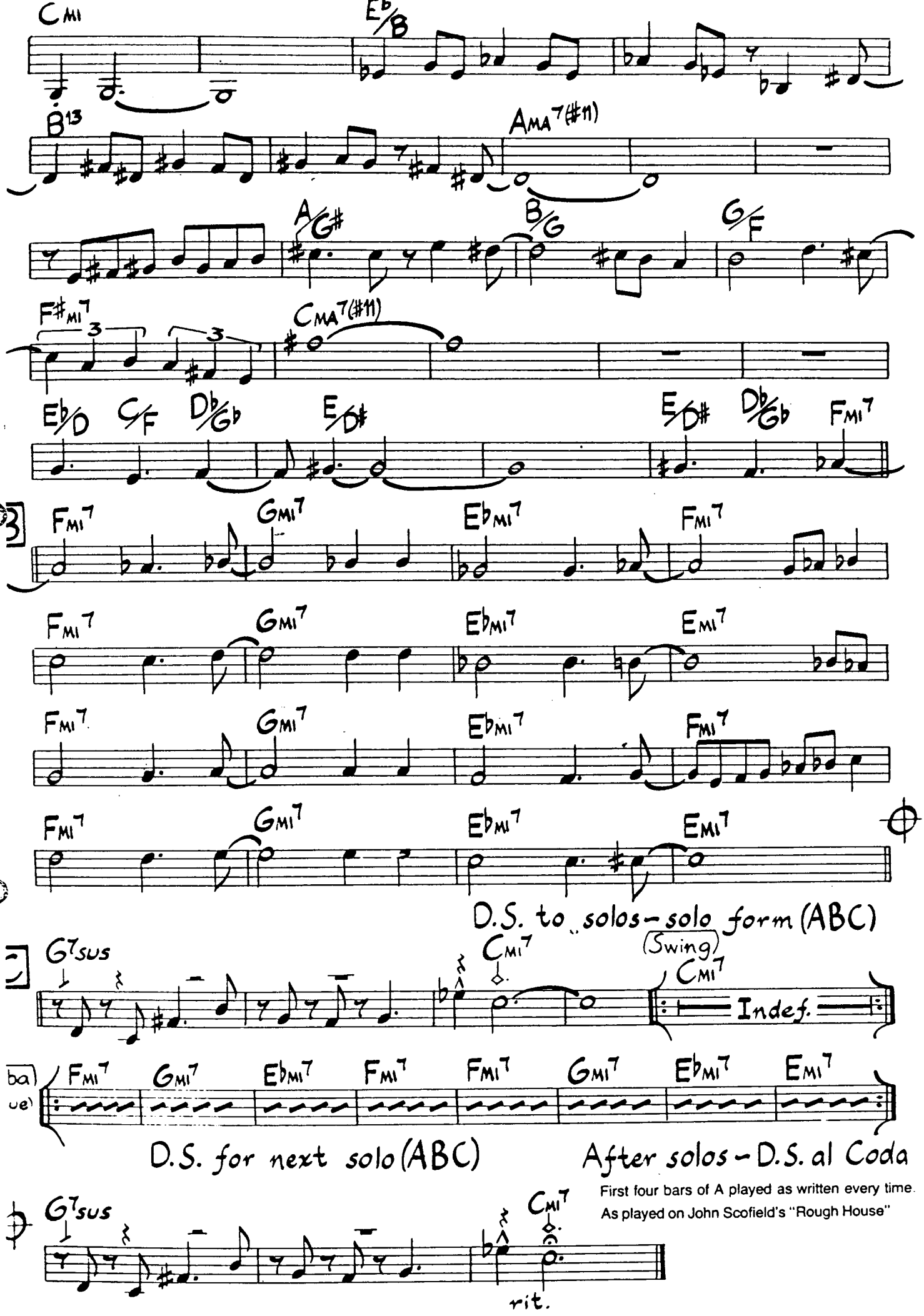
Fmi^7 Gmi^7 $Ebmi^7$ Emi^7

Fmi^7 Gmi^7 $Ebmi^7$ Fmi^7

Fmi^7 Gmi^7 $Ebmi^7$ Emi^7

A G^7sus Cmi^7 drum fill

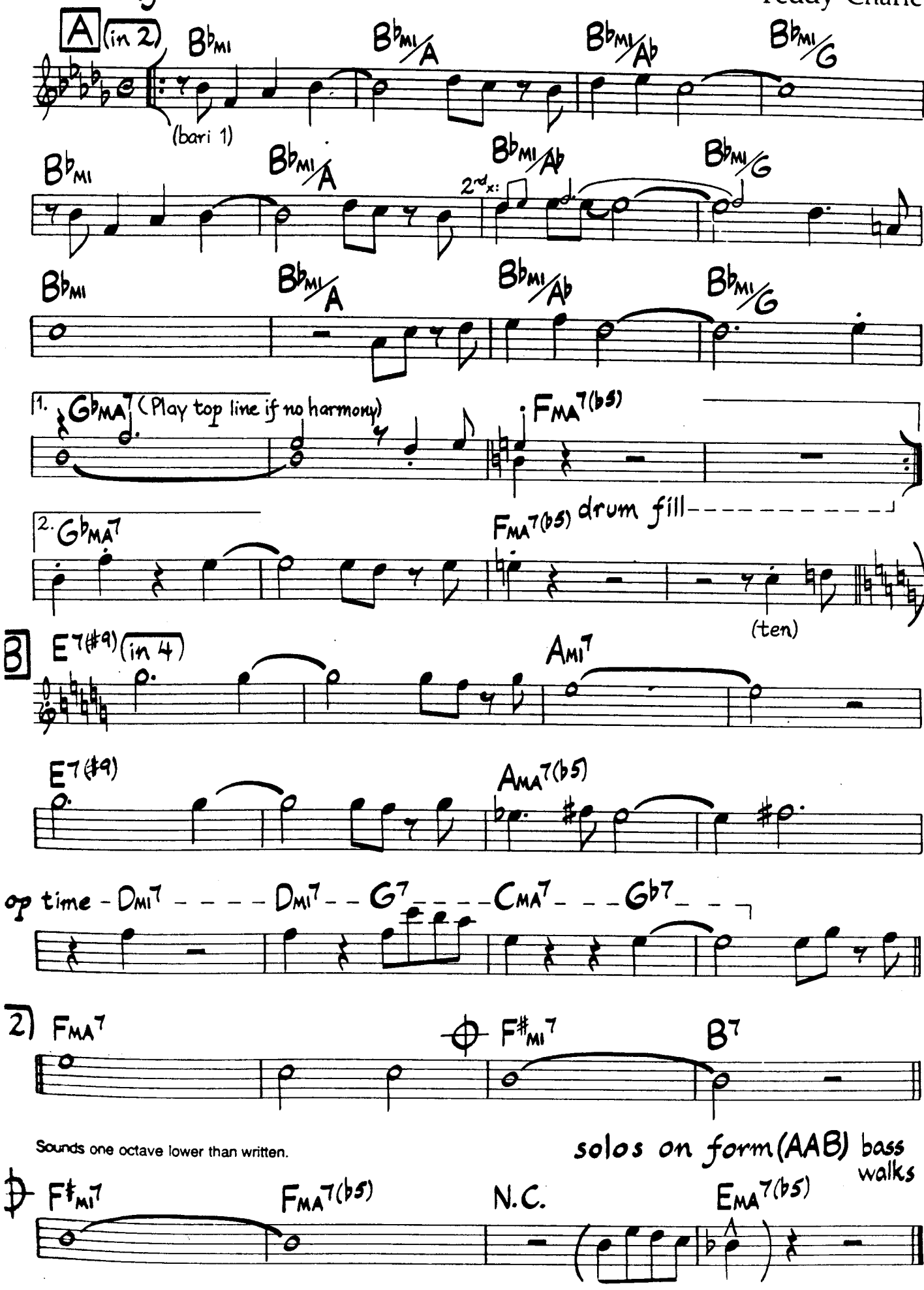
olos egin $Ab^{MA7(\#5)}$ Gmi^7 Emi^7


CMI
Eb/B
B13
AMA7(#11)
A/G#
B/G
G/F
F#MI7
CMA7(#11)
Eb/D
C/F
Db/Gb
E/D#
E/D#
Db/Gb
FMI7
FMI7
GMI7
EbMI7
FMI7
FMI7
GMI7
EbMI7
EMI7
FMI7
GMI7
EbMI7
FMI7
FMI7
GMI7
EbMI7
EMI7
D.S. to solos - solo form (ABC)
G7sus
CMI7
(Swing)
CMI7
Indef.
FMI7
GMI7
EbMI7
FMI7
FMI7
GMI7
EbMI7
EMI7
D.S. for next solo (ABC)
After solos - D.S. al Coda
First four bars of A played as written every time.
As played on John Scofield's "Rough House"
G7sus
CMI7
rit.

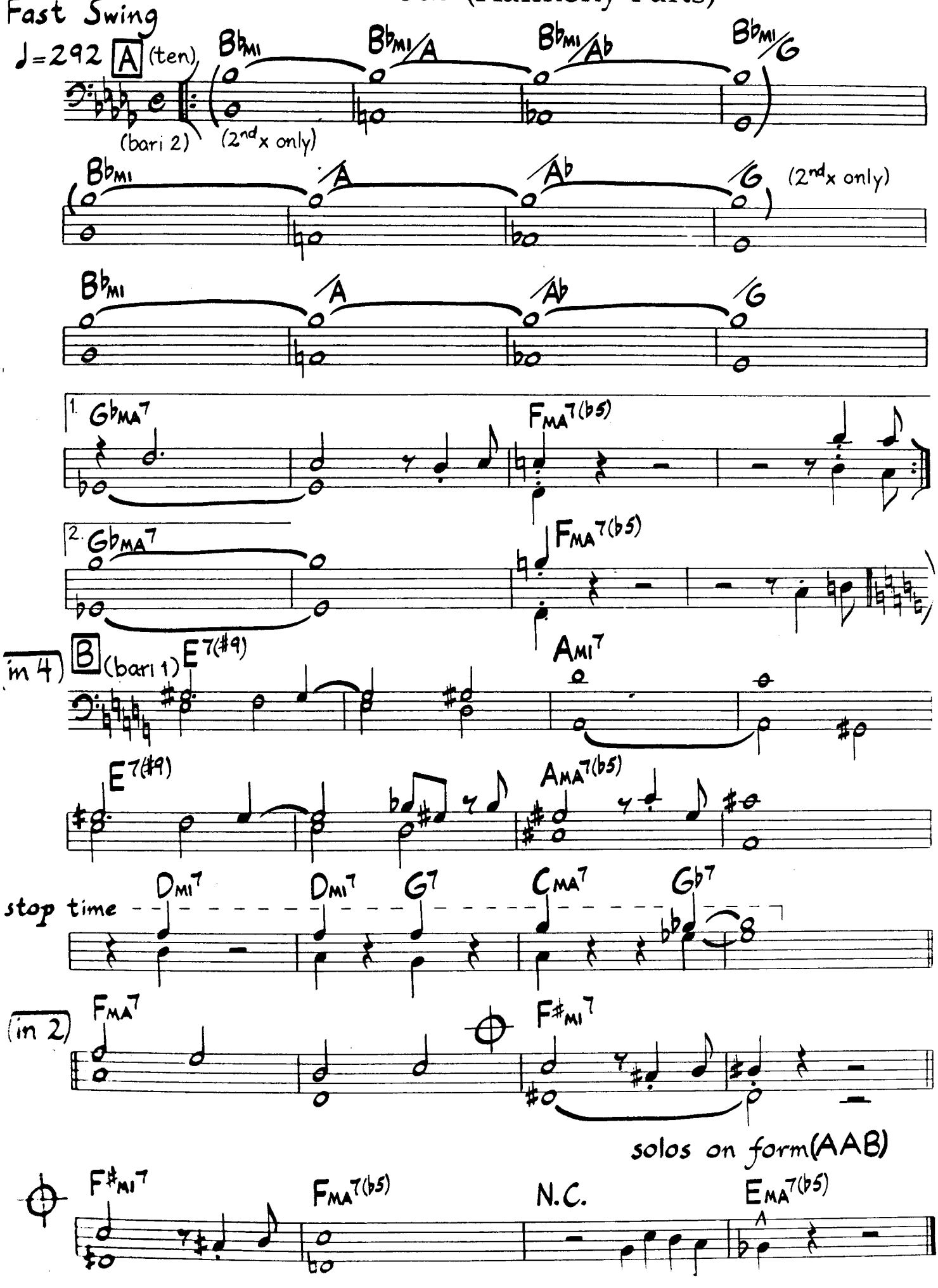
Route Four

Teddy Charles

1st Swing ♩=292



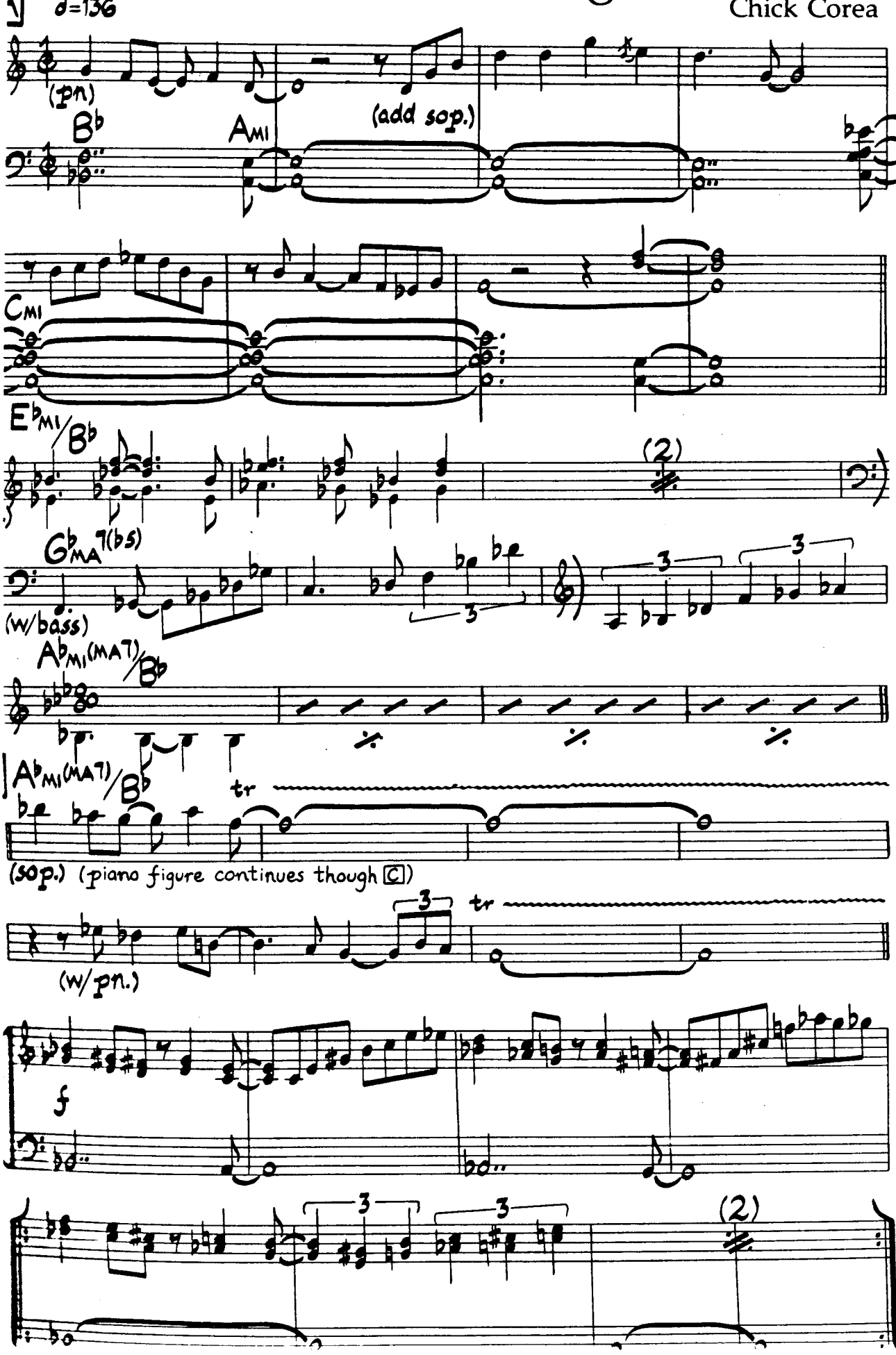
Route Four (Harmony Parts)

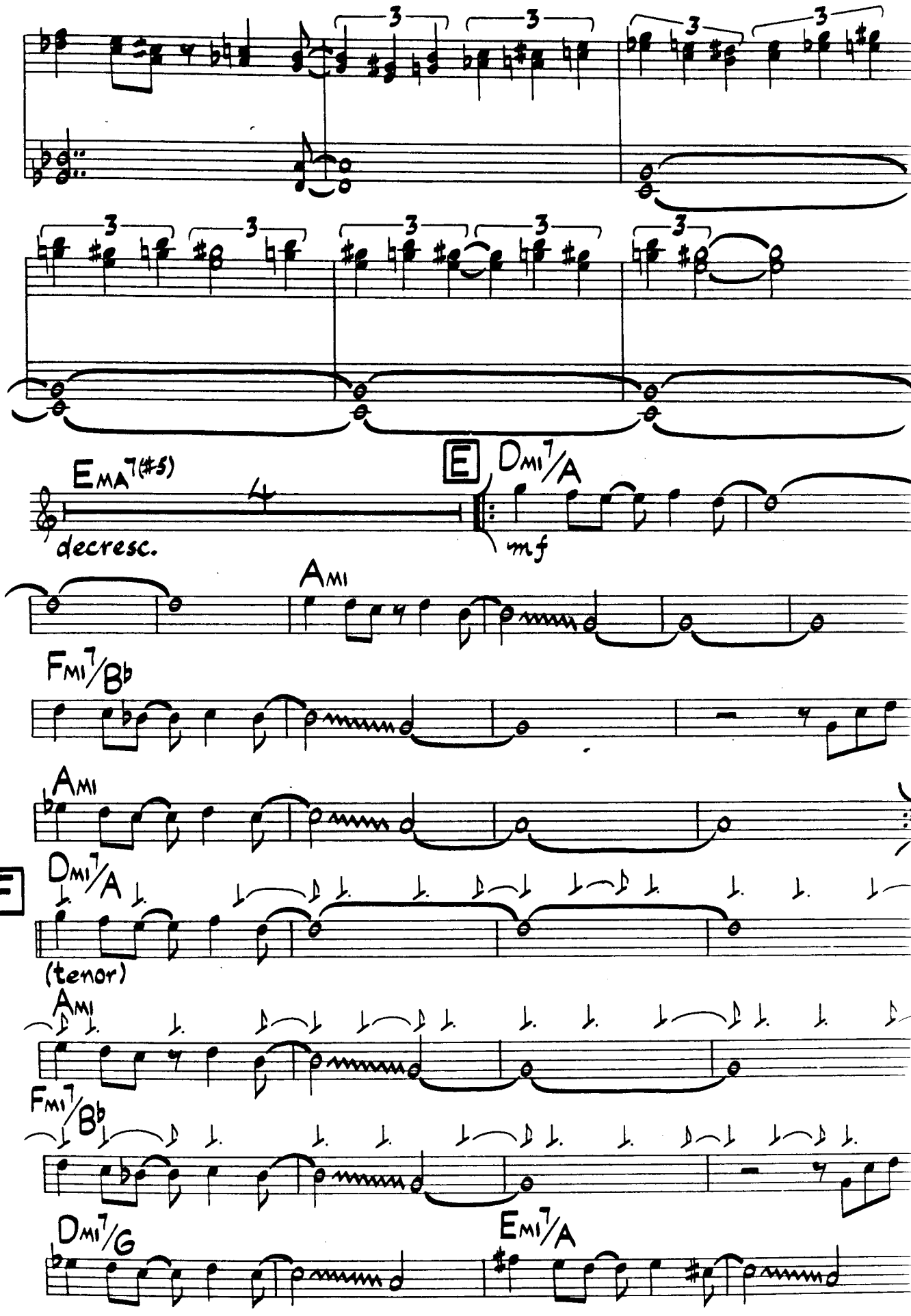


Bright Samba

Samba Song

Chick Corea





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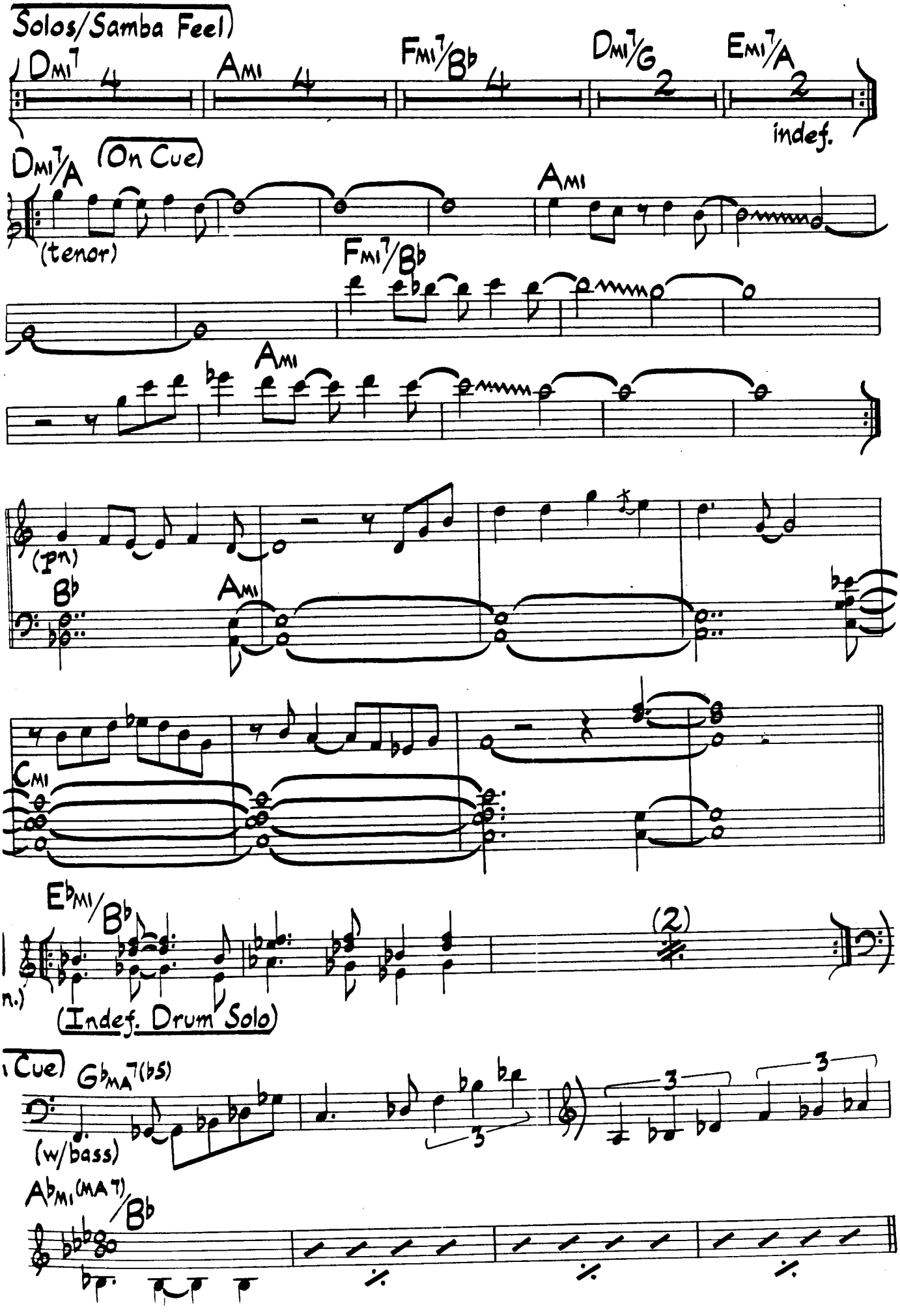
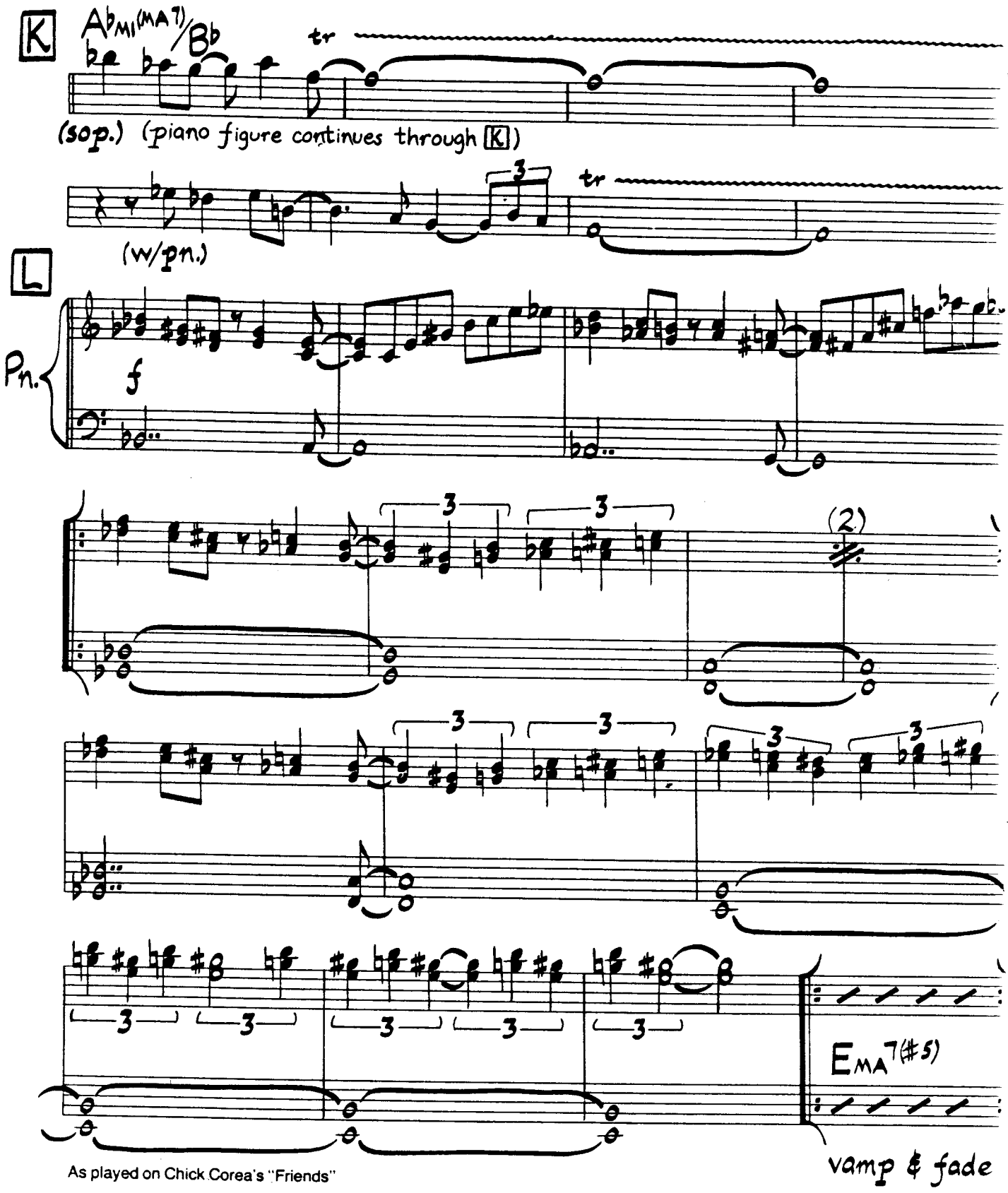

(Solos/Samba Feel)
Dmi7
Ami
Fmi7/Bb
Dmi7/G
Emi7/A
indef.
Dmi7/A
(On Cue)
(tenor)
Ami
Fmi7/Bb
Ami
(pn)
Bb
Ami
Cmi
Ebmi/Bb
(2)
n.)
(Indef. Drum Solo)
(Cue)
Gb MA7(b5)
(w/bass)
Abmi(MA7)/Bb



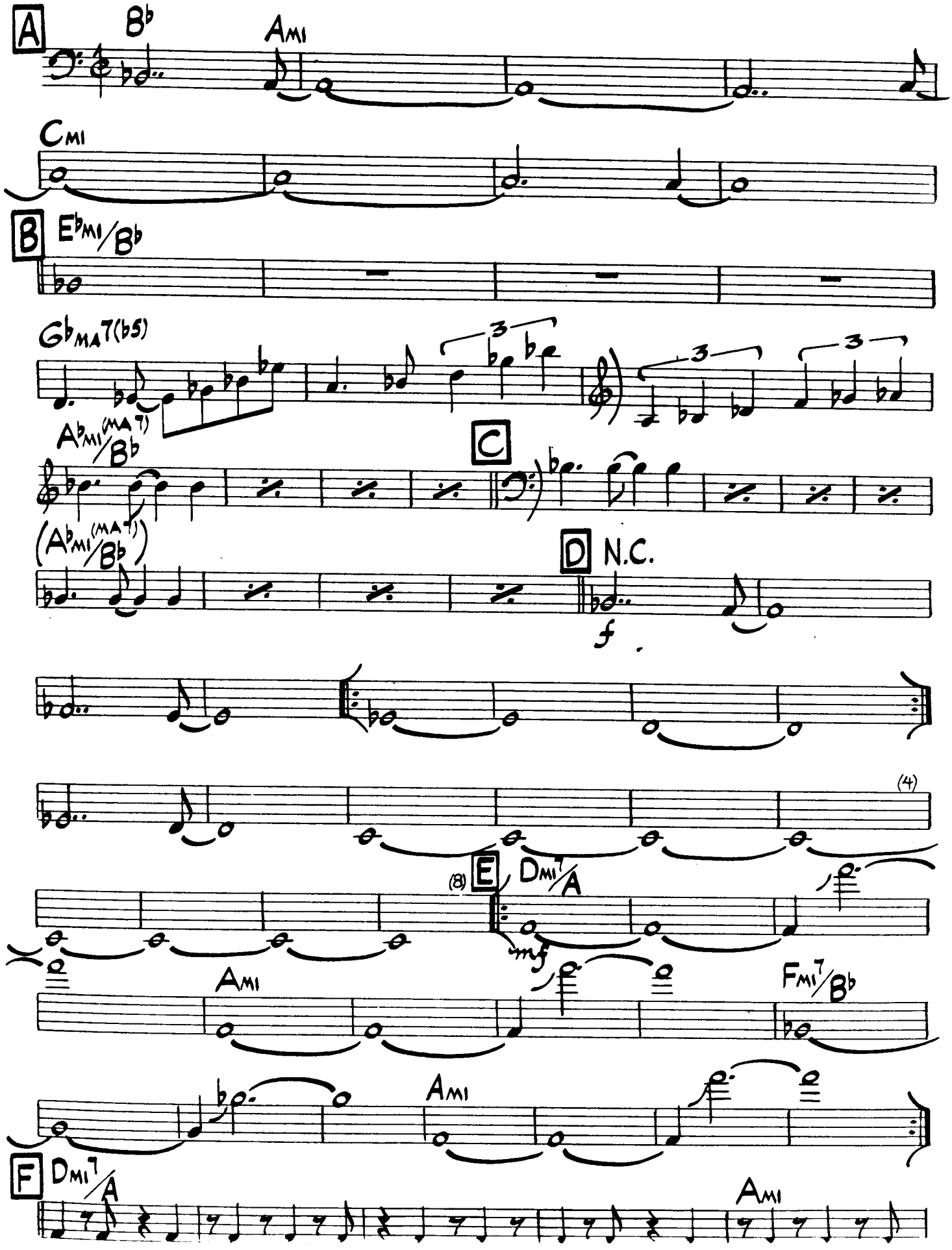
As played on Chick Corea's "Friends"

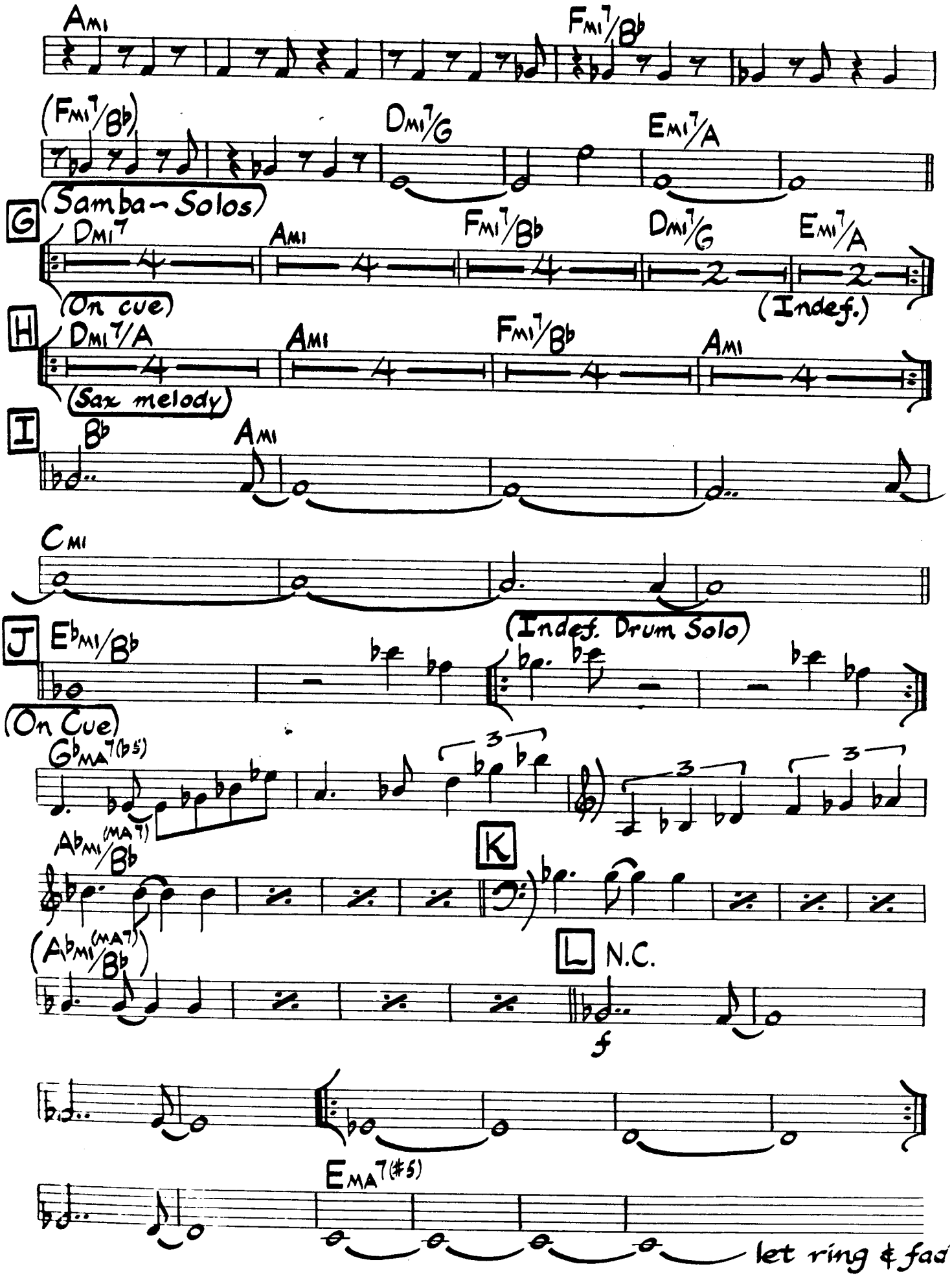
All rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer.

Letters F G and H did not appear in the original score. They have been derived from the original score and the original recording by the editor with approval of the composer.

Samba Song (Bass)

right Samba
♩=136

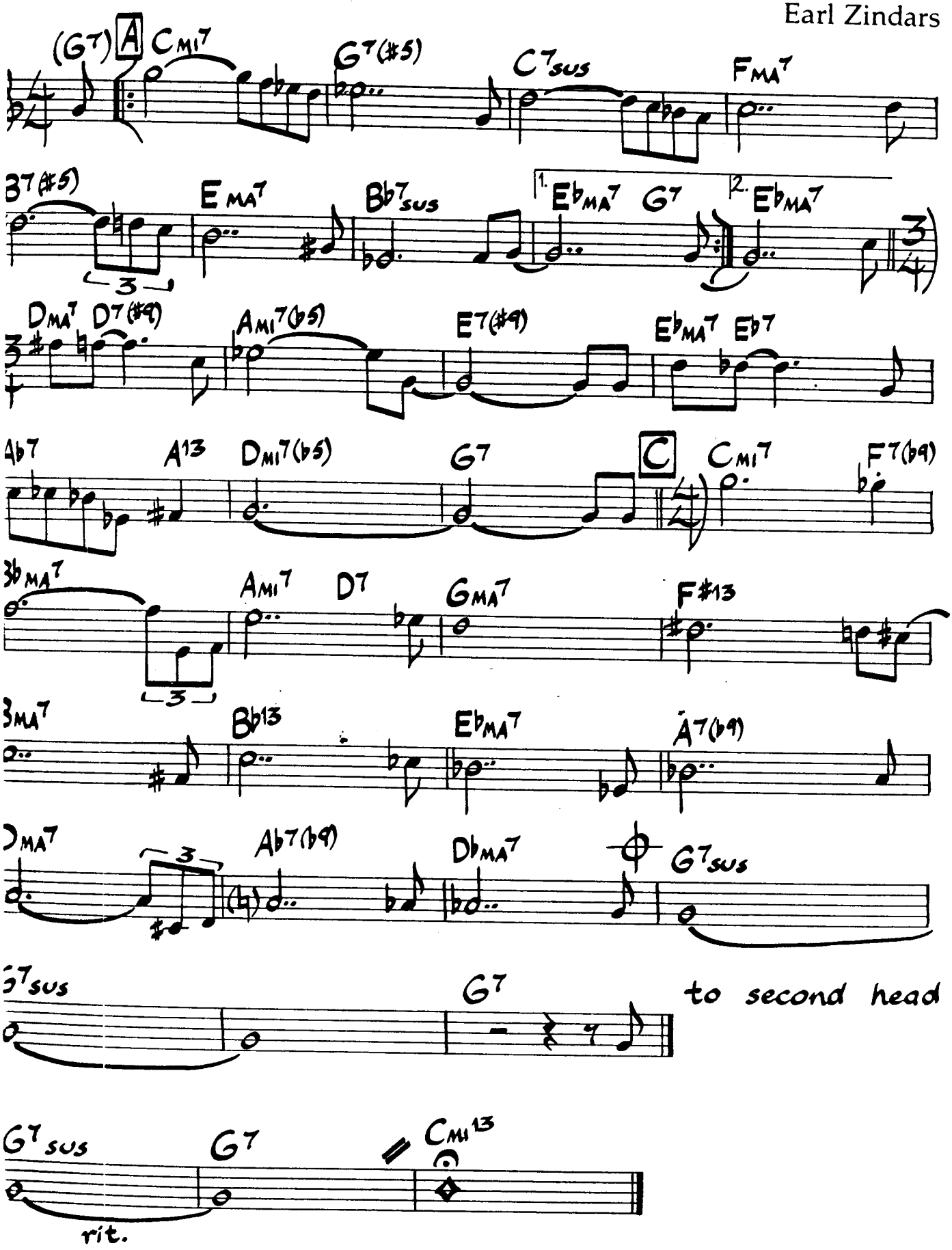



Ami
Fmi7/Bb
(Fmi7/Bb)
Dmi7/G
Emi7/A
(Samba-Solos)
G
Dmi7
Ami
Fmi7/Bb
Dmi7/G
Emi7/A
(On cue)
(Indef.)
H
Dmi7/A
Ami
Fmi7/Bb
Ami
(Sax melody)
I
Bb
Ami
Cmi
(Indef. Drum Solo)
J
Ebmi/Bb
(On Cue)
Gb MA7(b5)
3
Abmi(MA7)/Bb
K
(Abmi(MA7)/Bb)
L
N.C.
f
EMA7(#5)
let ring & fad

'ium Swing
♩=144

Sareen Jurer

Earl Zindars



s played on Bill Evans' "Since We Met"

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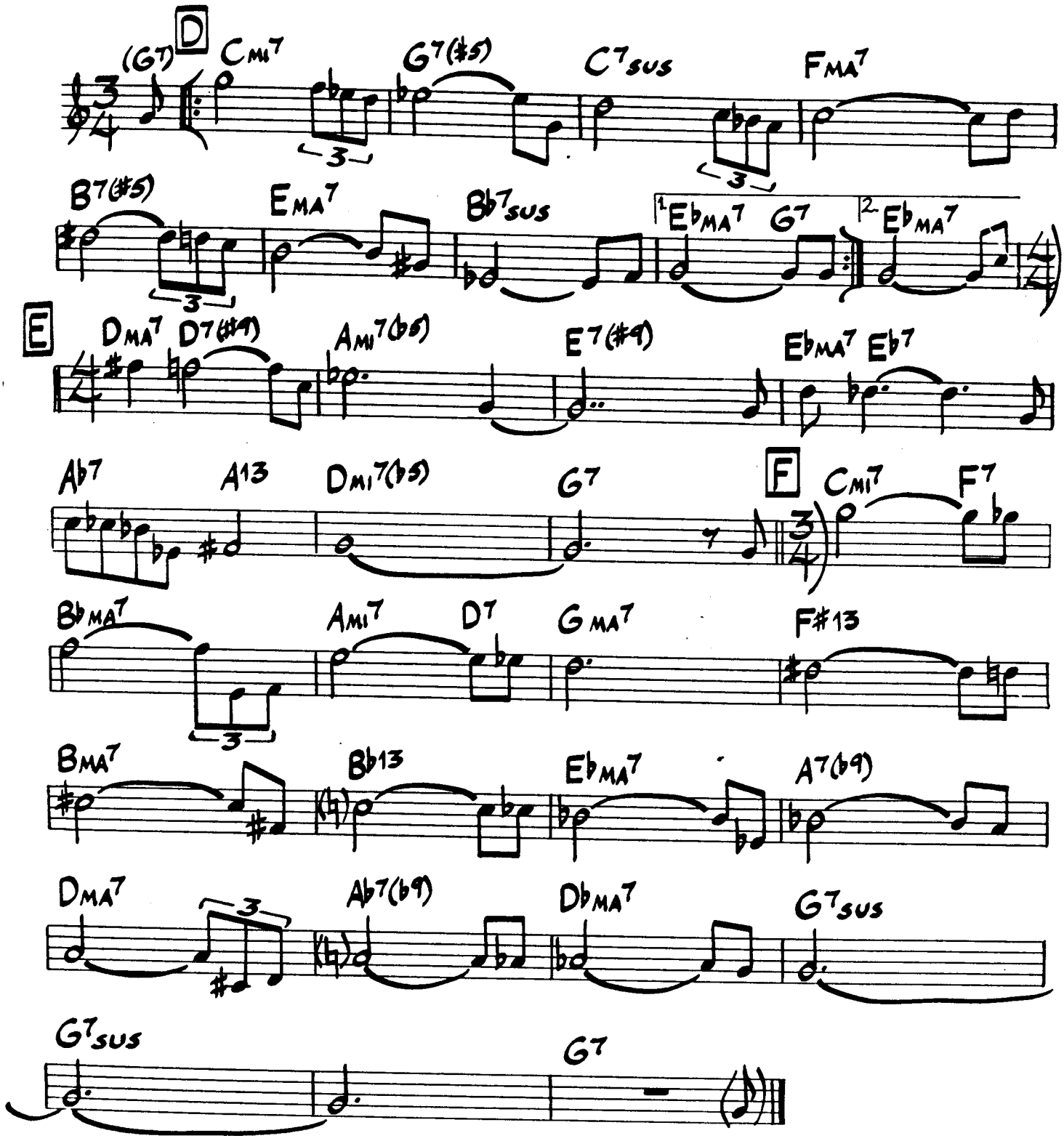
Medium Swing
♩=144

Sareen Jurer (Second Head)

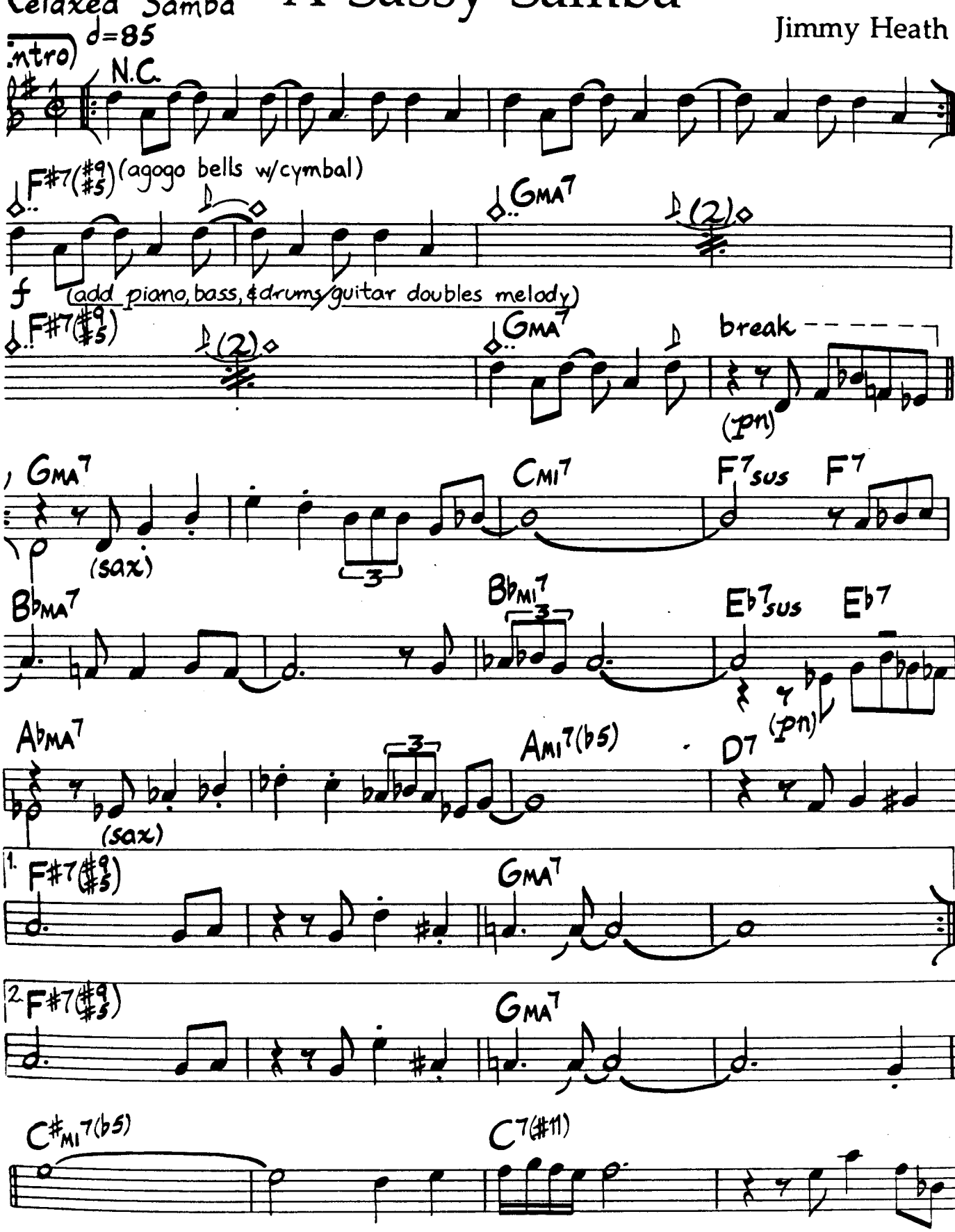


Use first head as a rubato piano introduction, then play second head in time and solo on it. After solos, play first head in time, take coda.

Originally written entirely in 4/4.

A Sassy Samba

Jimmy Heath



As played on The Heath Brothers' "Live At The Public Theatre"

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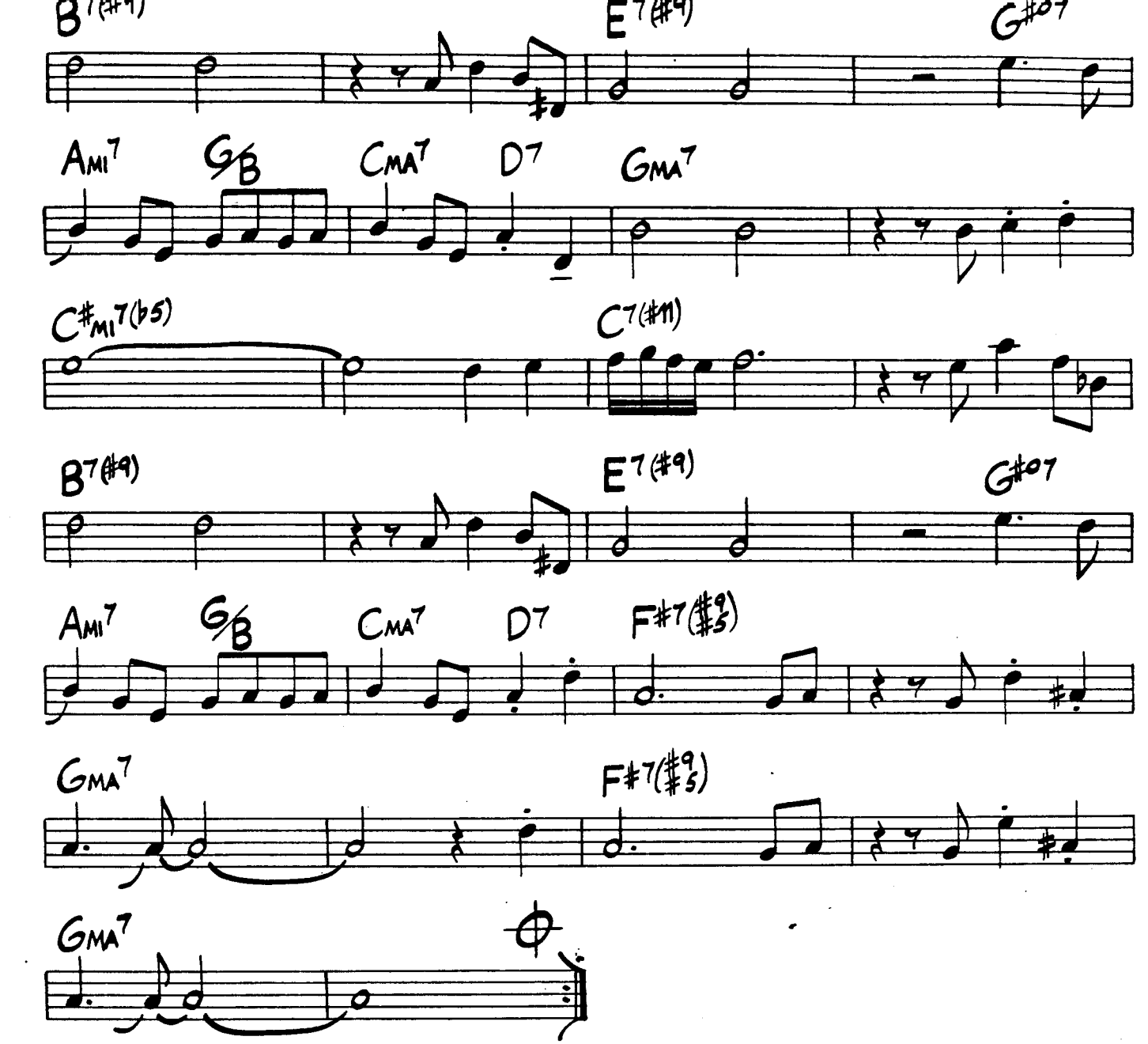
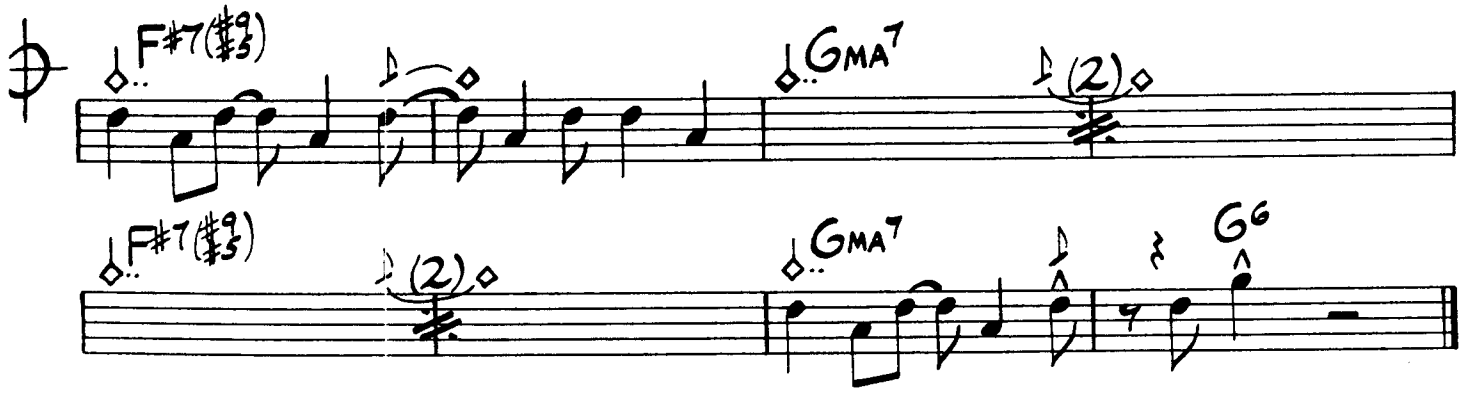


Solos on form (AAB); after solos – D.S. al Coda

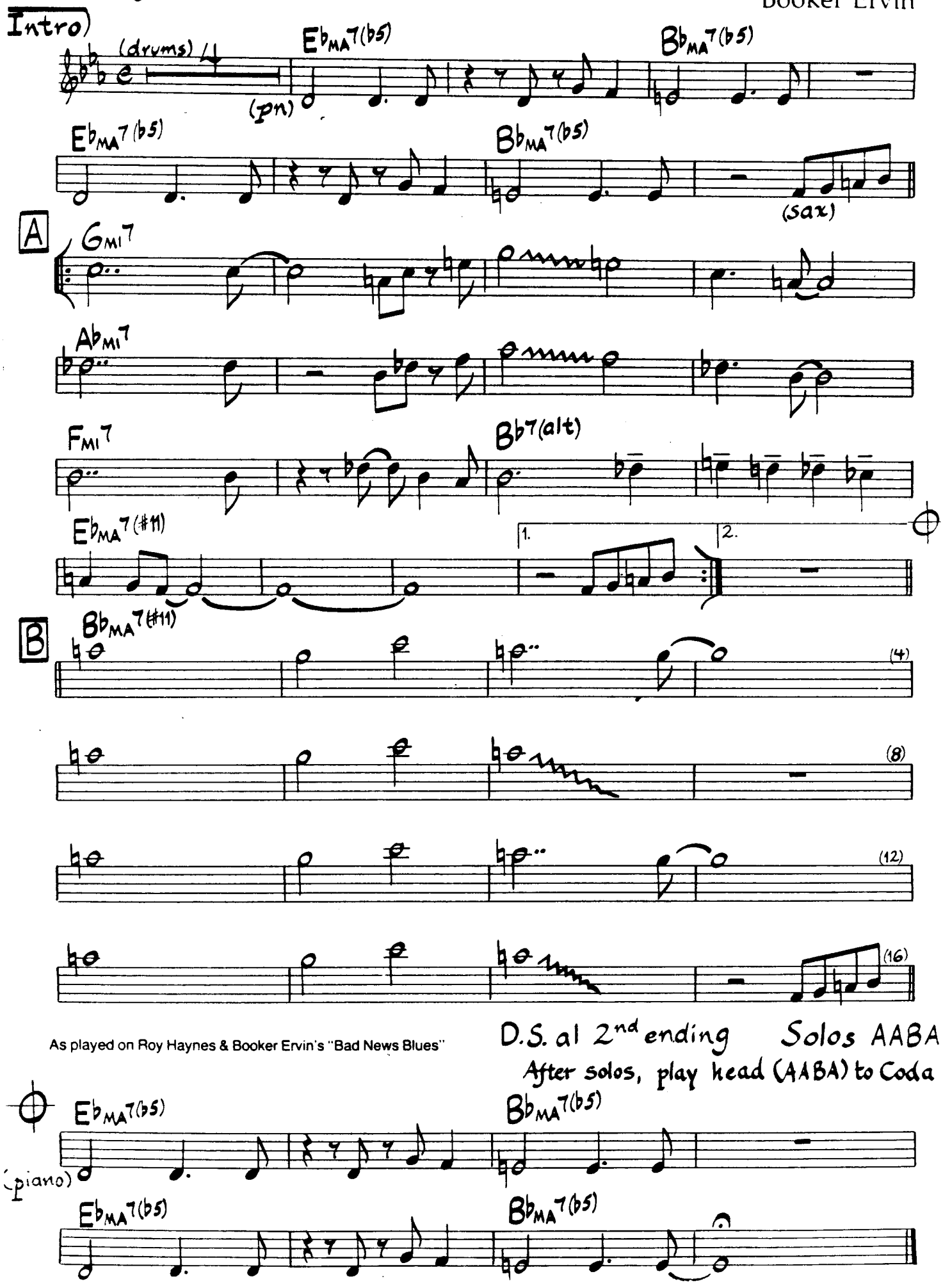


Eric Dolphy

Fast Swing ♩=326

Scoochie

Booker Ervin



As played on Roy Haynes & Booker Ervin's "Bad News Blues"

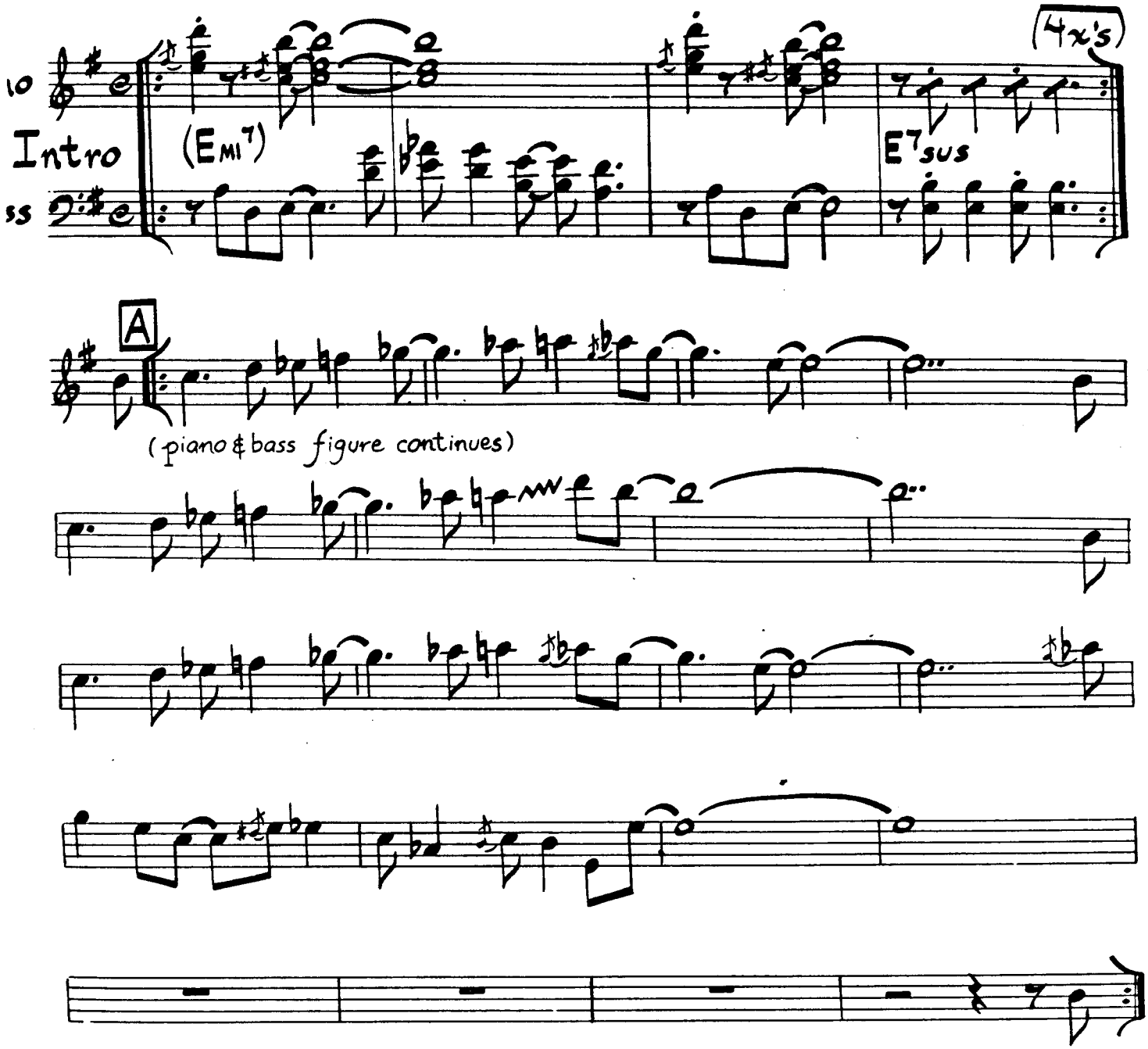
D.S. al 2nd ending Solos AABA

After solos, play head (AABA) to Coda

raight Eighths
♩=150

Secrets of Love

George Cables



Drums play 1/16ths on hi-hat.
As played on Bobby Hutcherson's "Highway One"

Solos on E Dorian
Ending: Vamp out on Intro

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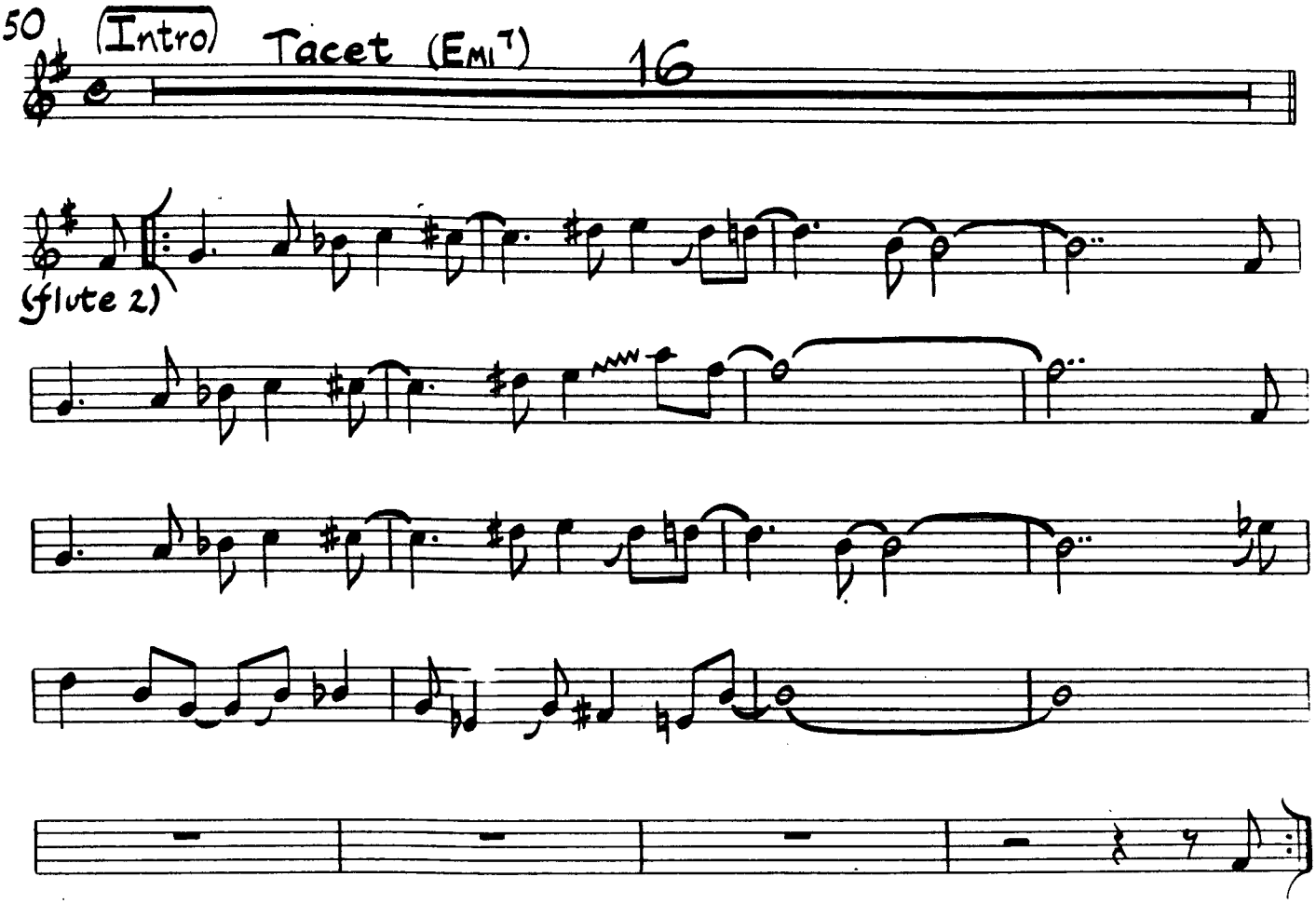
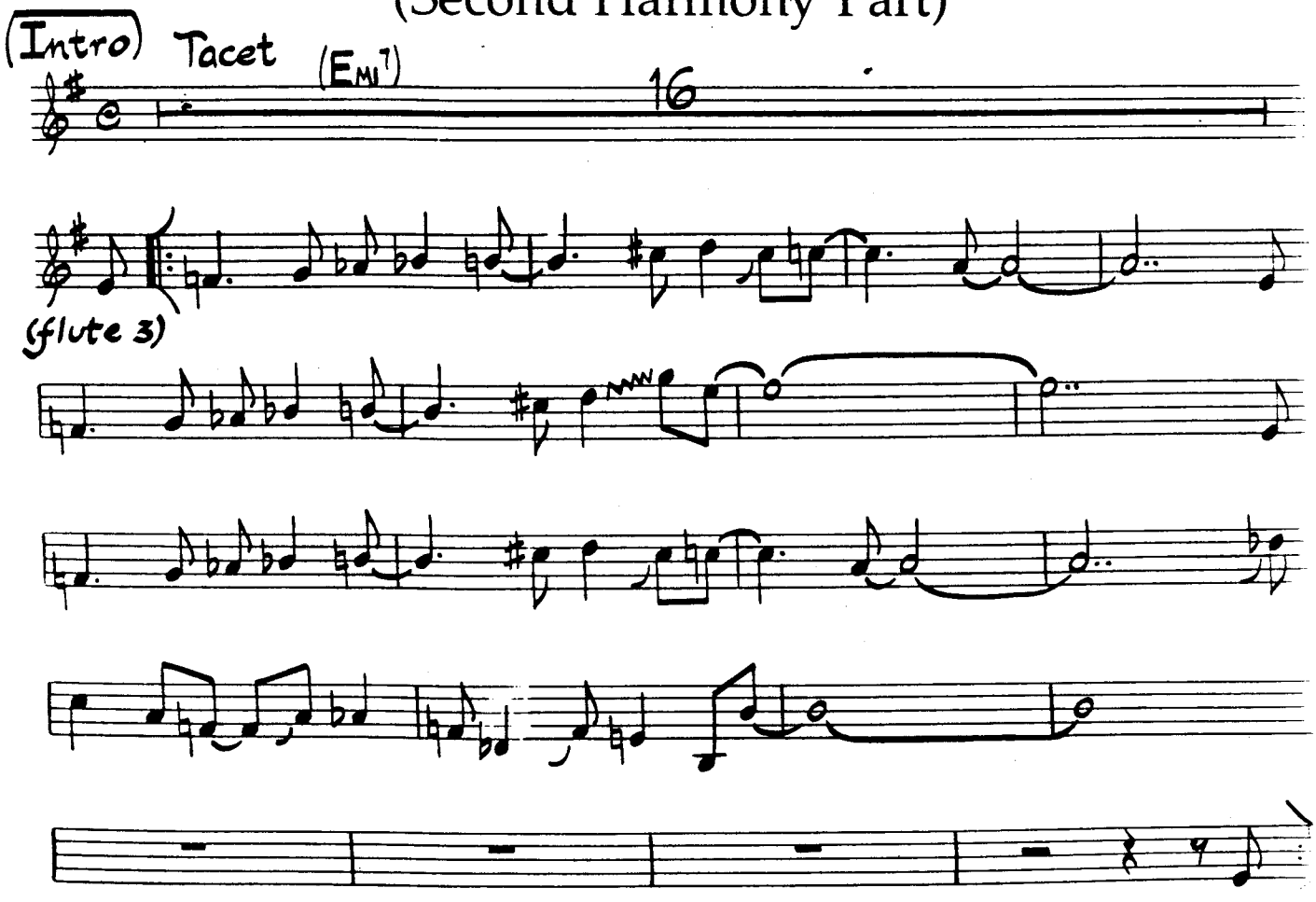
:traight 8's Secrets Of Love (First Harmony Part)

=150

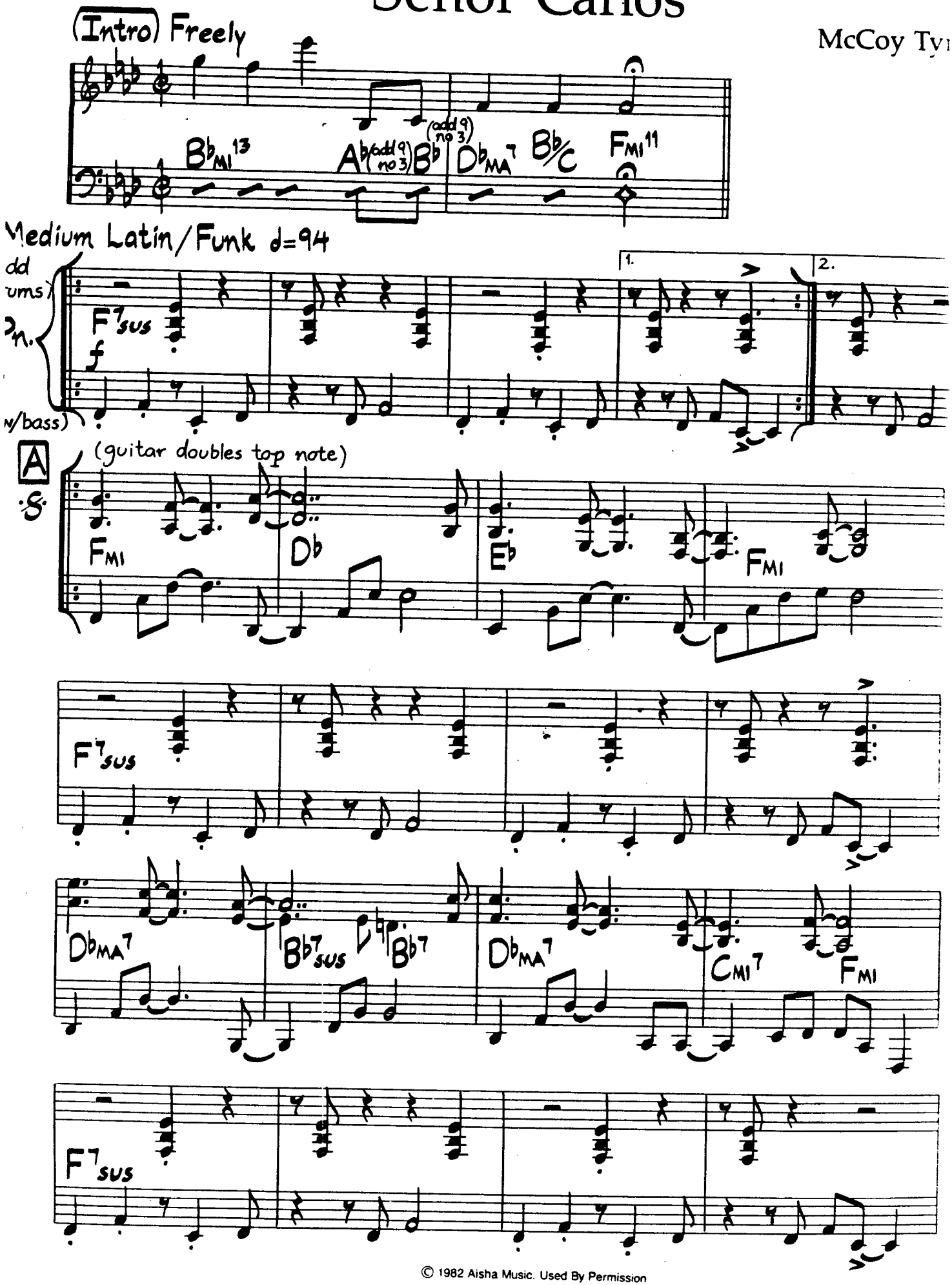


(Second Harmony Part)



Señor Carlos

McCoy Ty



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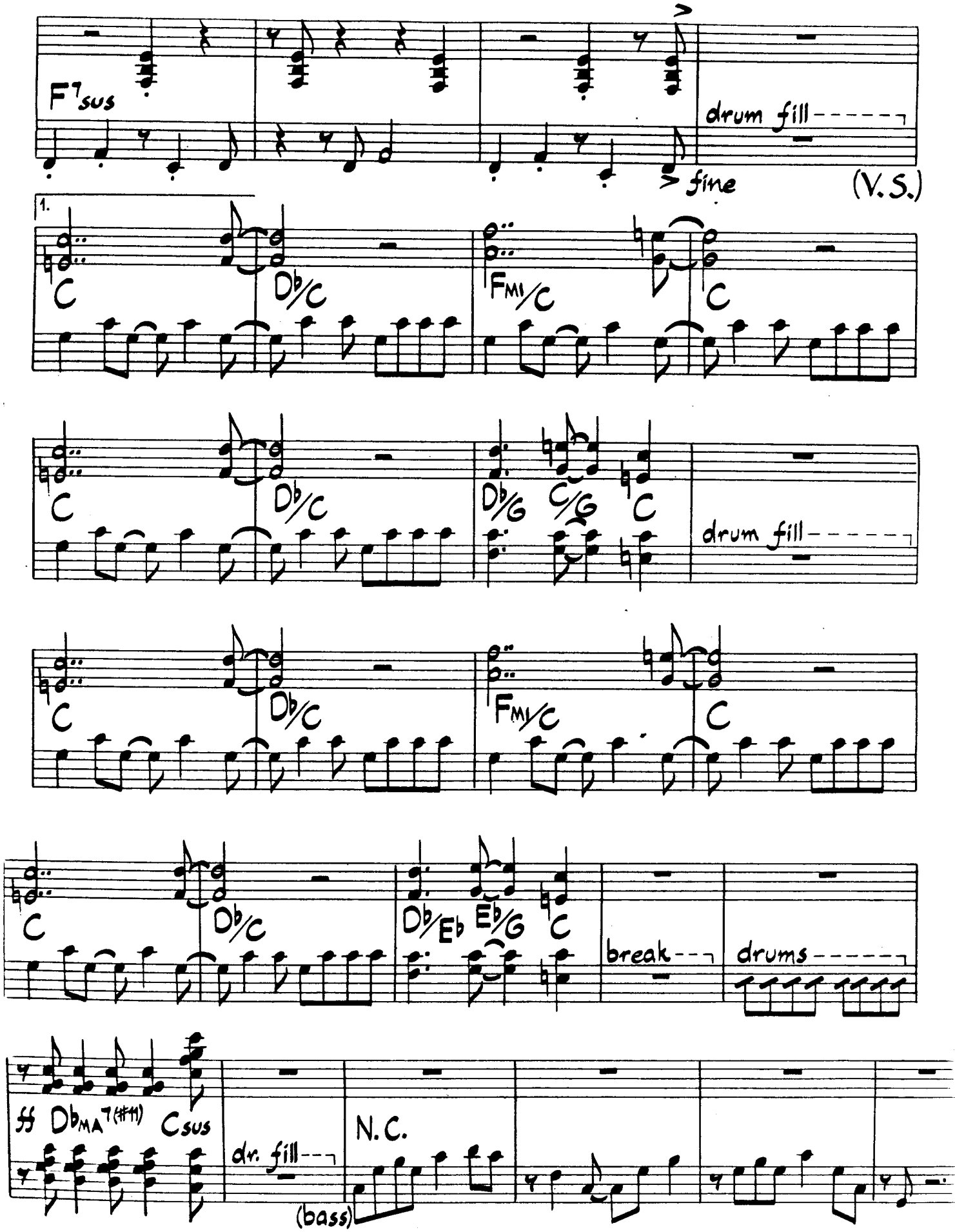

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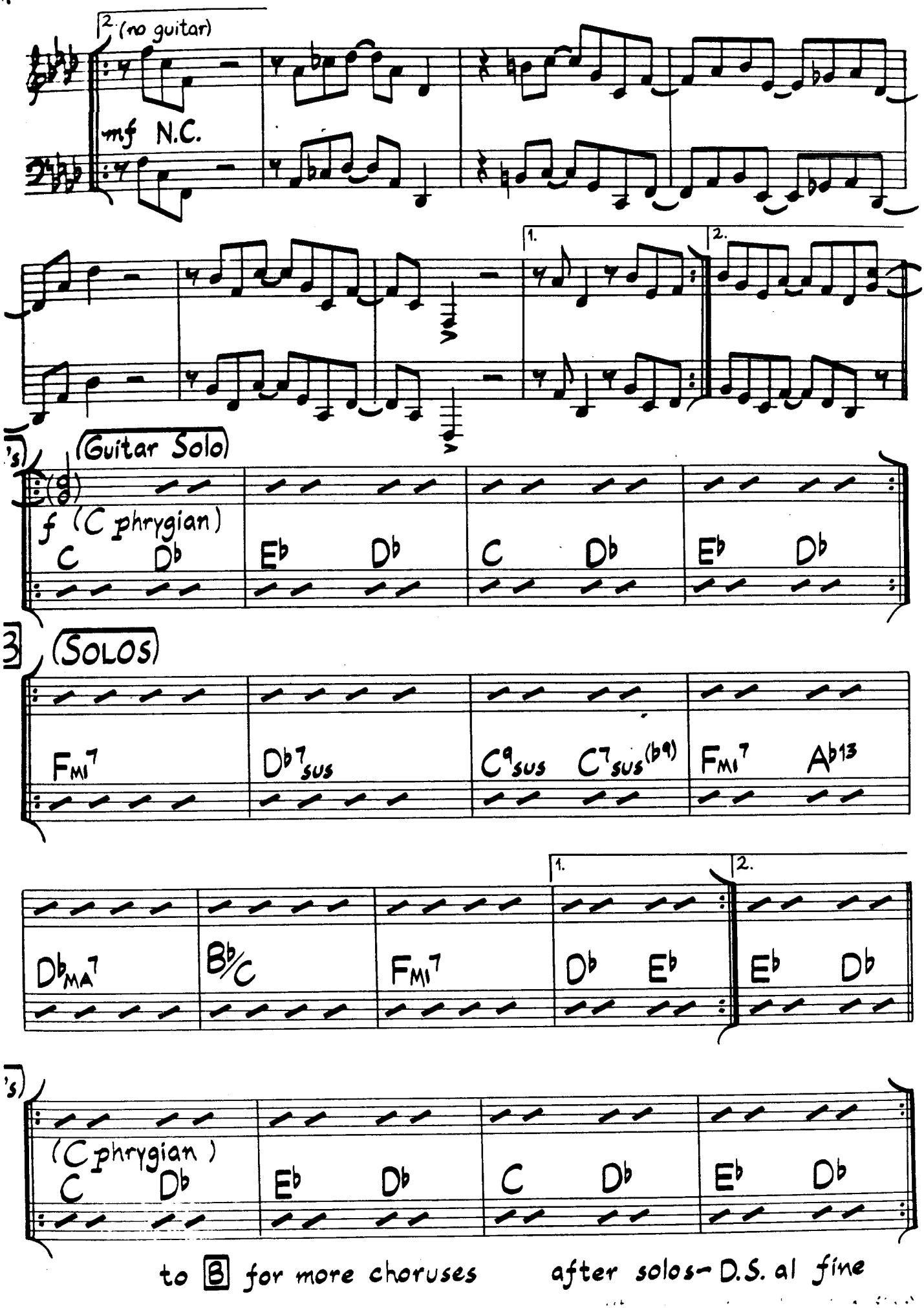
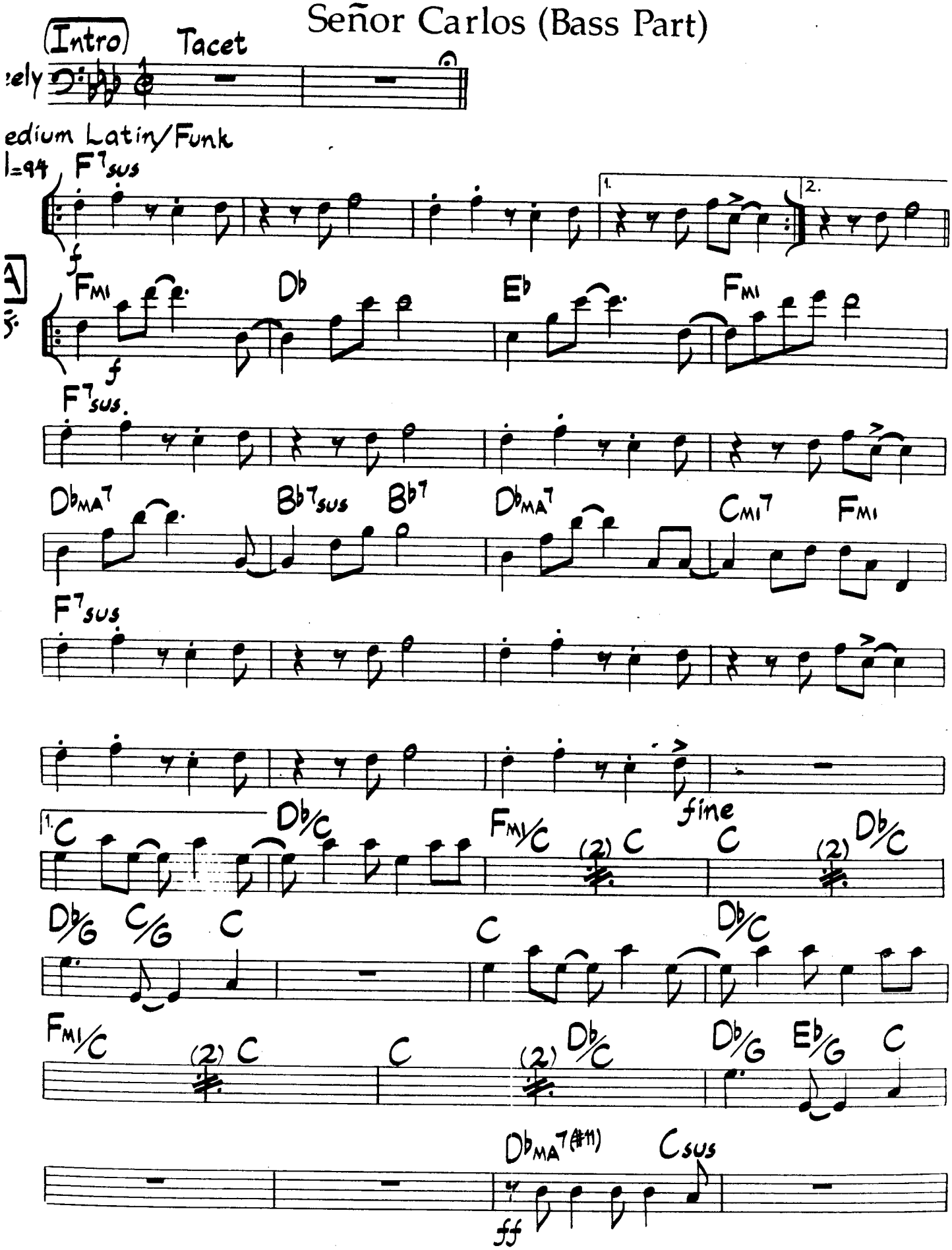
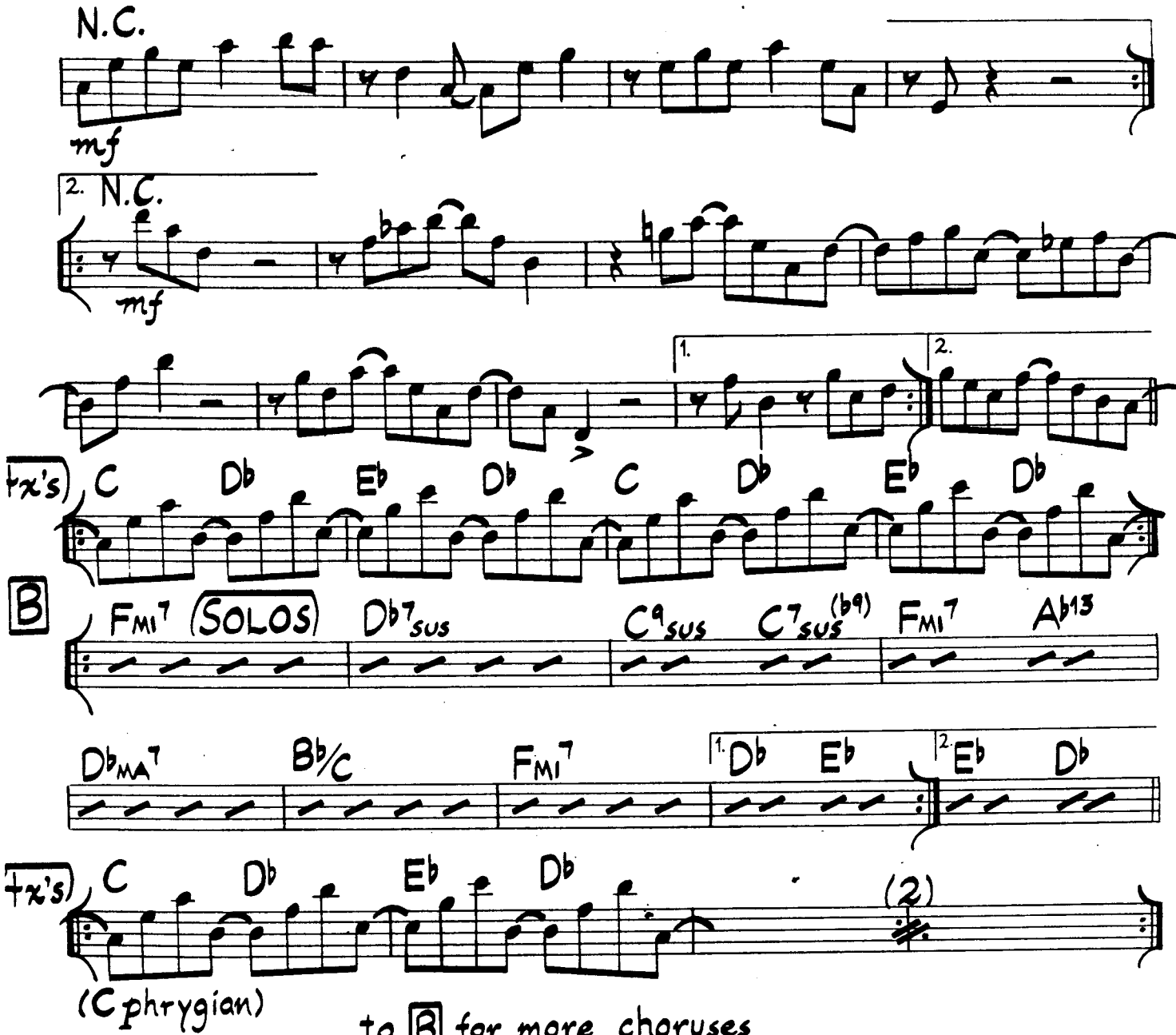

2. (no guitar)
mf N.C.
1.
2.
(Guitar Solo)
f (C phrygian)
C Db Eb Db C Db Eb Db
3
(SOLOS)
FMI7 Db7SUS C9SUS C7SUS(b9) FMI7 Ab13
1.
2.
DbMA7 Bb/C FMI7 Db Eb Eb Db
(C phrygian)
C Db Eb Db C Db Eb Db
to B for more choruses
after solos - D.S. al fine

Señor Carlos (Bass Part)

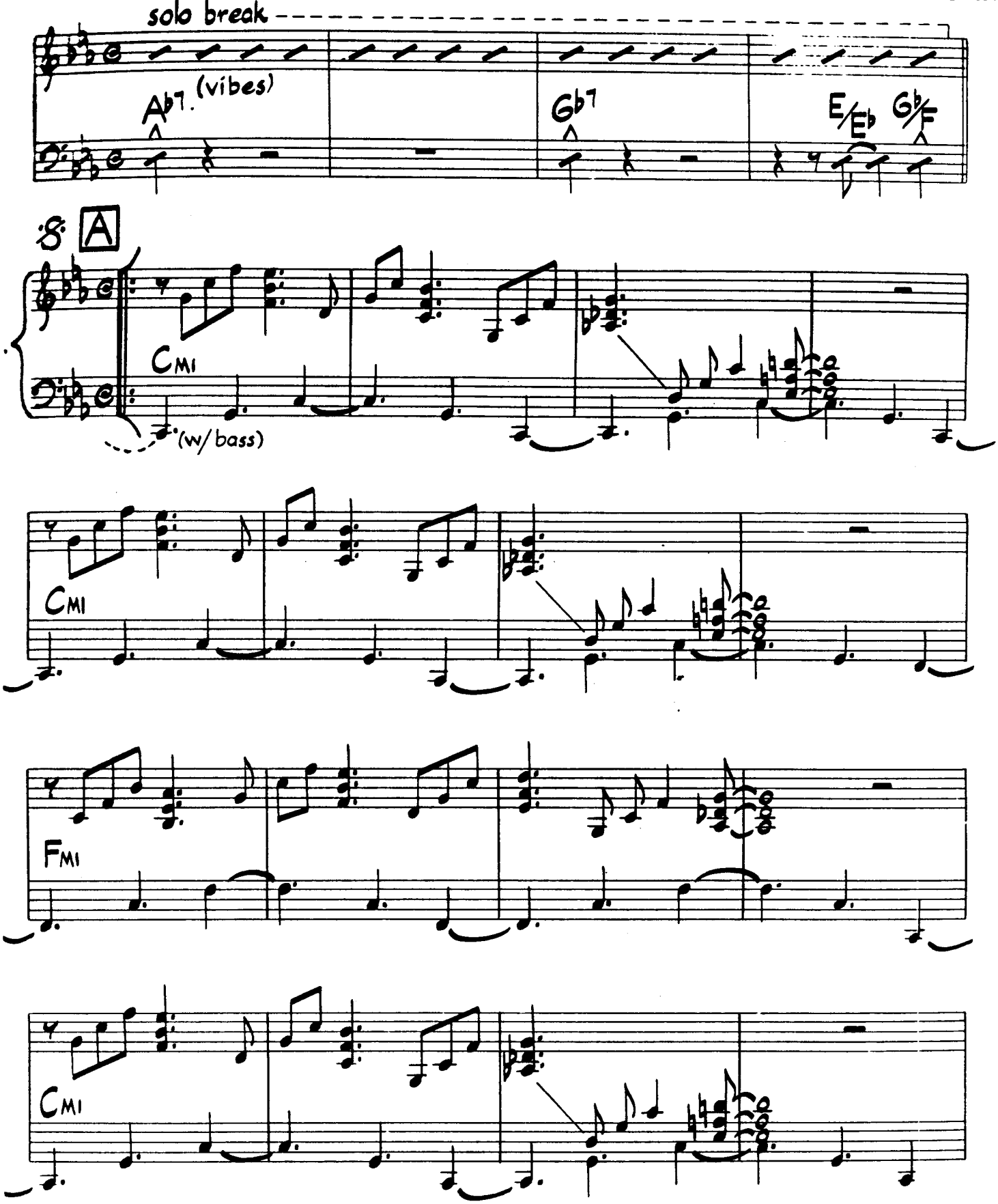



N.C.
mf
2. N.C.
mf
1.
2.
tx's
C Db Eb Db C Db Eb Db
B
FMI7 (SOLOS) Db7SUS C9SUS C7SUS(b9) FMI7 Ab13
DbMA7 Bb/C FMI7 1. Db Eb 2. Eb Db
tx's
C Db Eb Db
(2)
(C phrygian)
to B for more choruses
after solos - D.S. al fine
play 1st ending before observing fine

Medium Mambo
♩=220 Intro

Serengeti

Mark Levin



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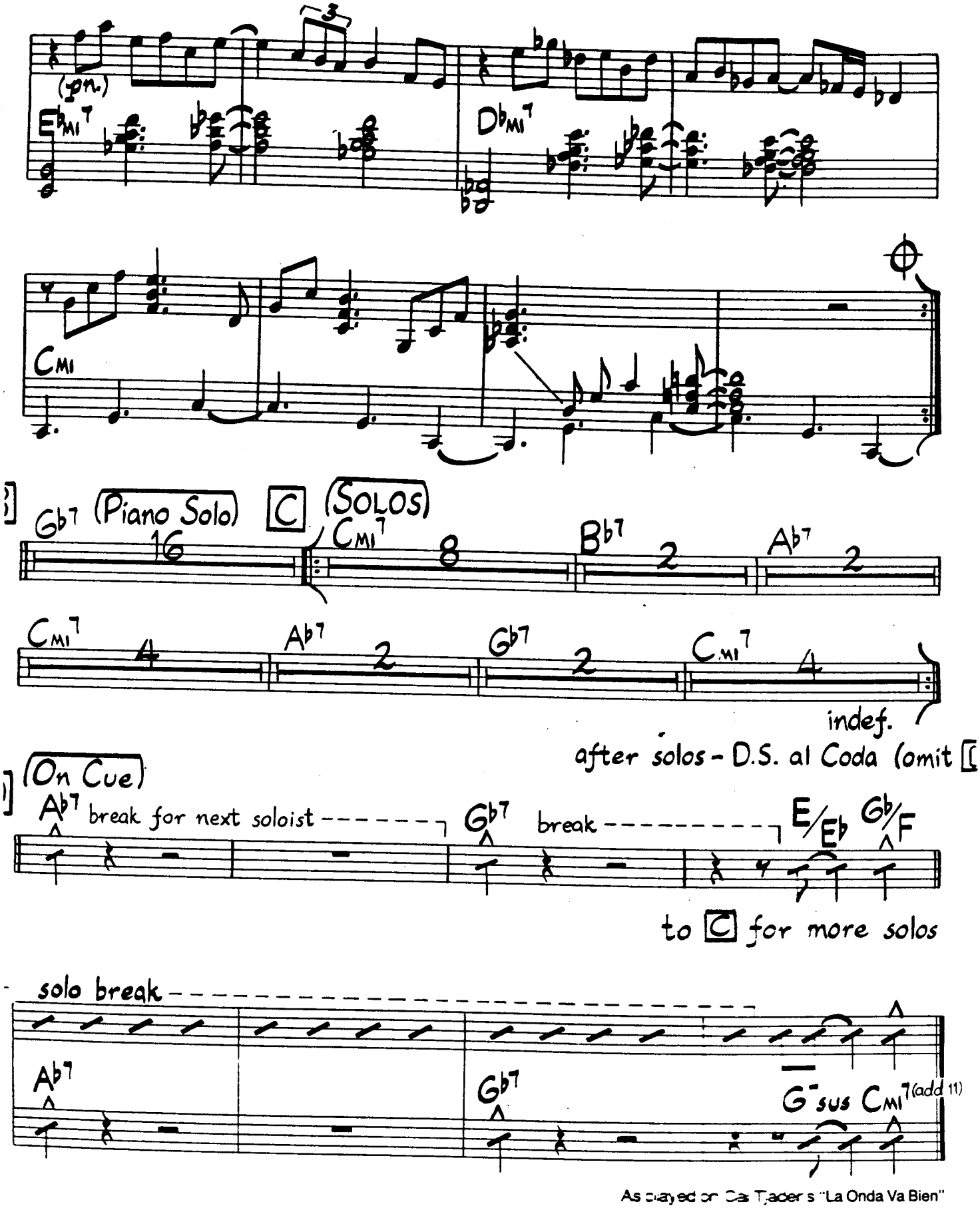
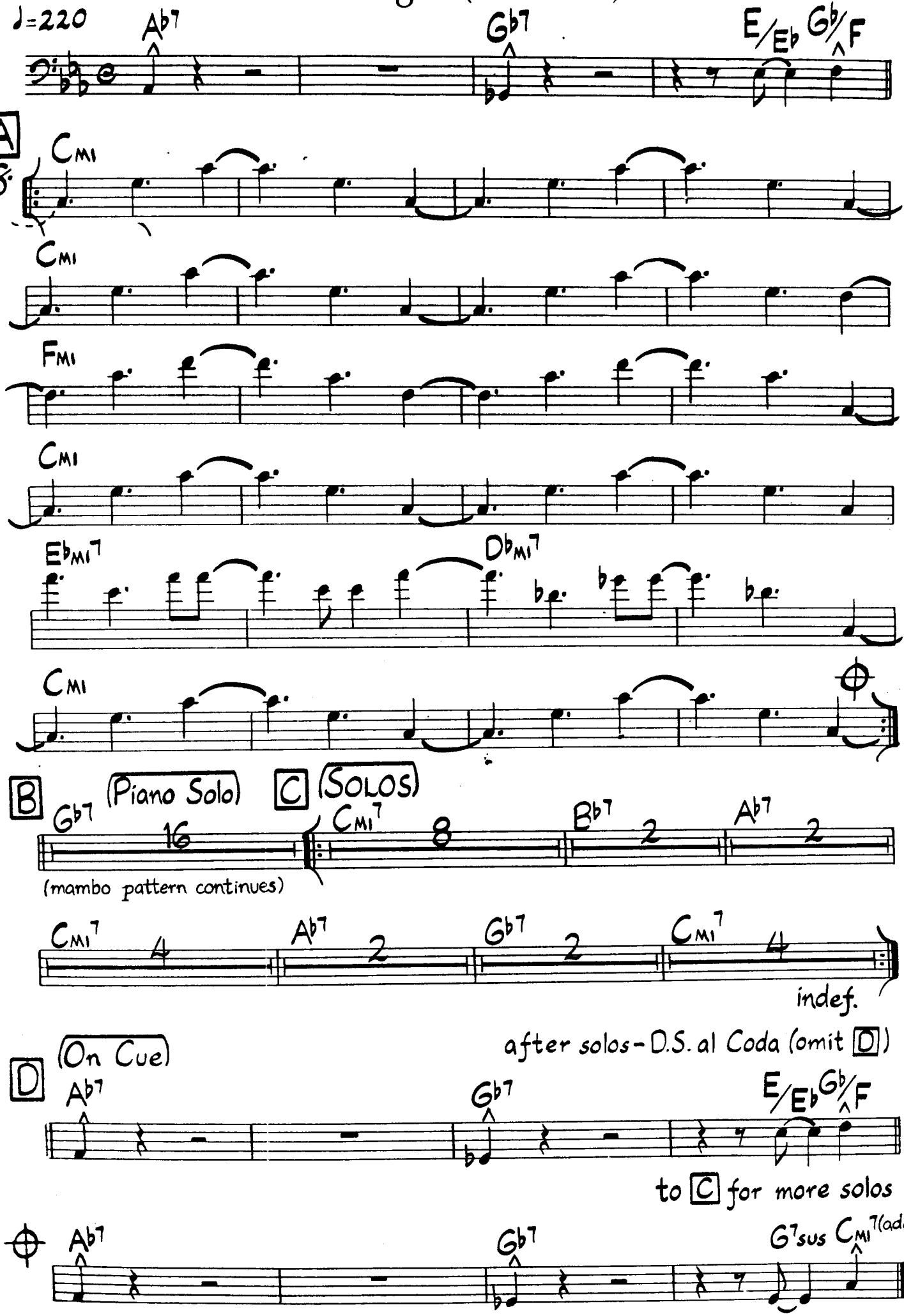


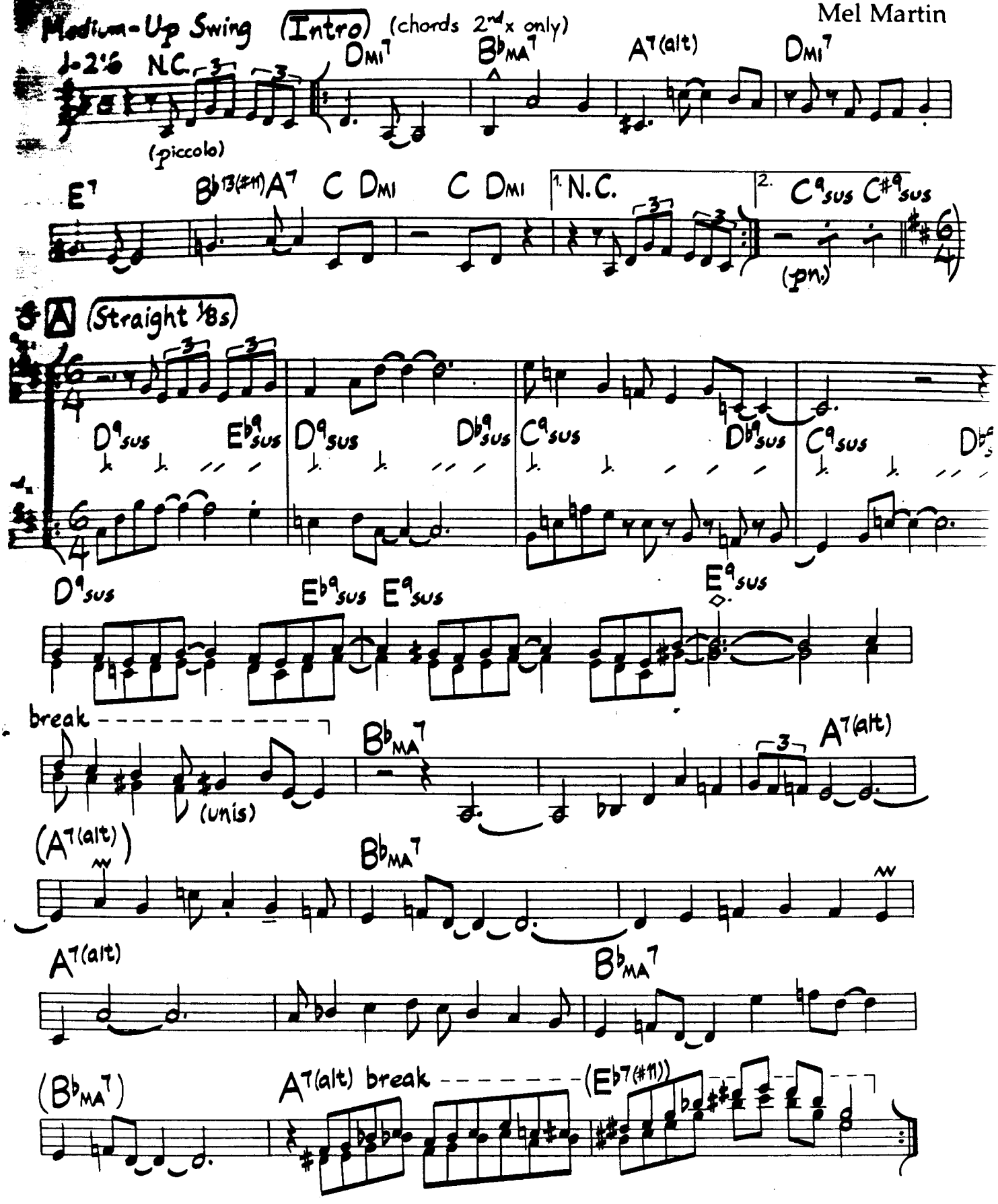
As played on Cal Tjader's "La Onda Va Bien"

Serengeti (Bass Part)



S.E.'s Dream

Mel Martin



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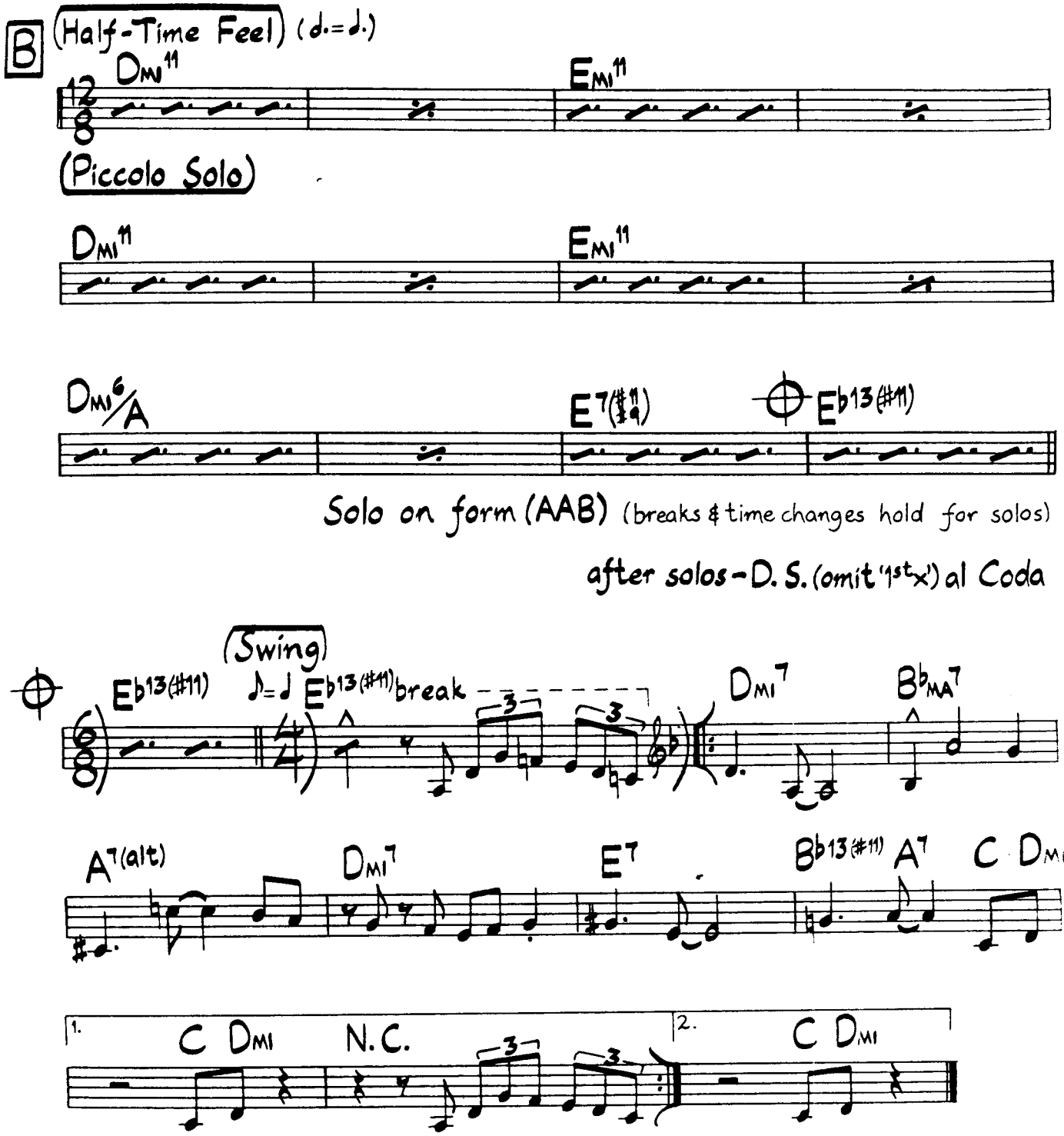


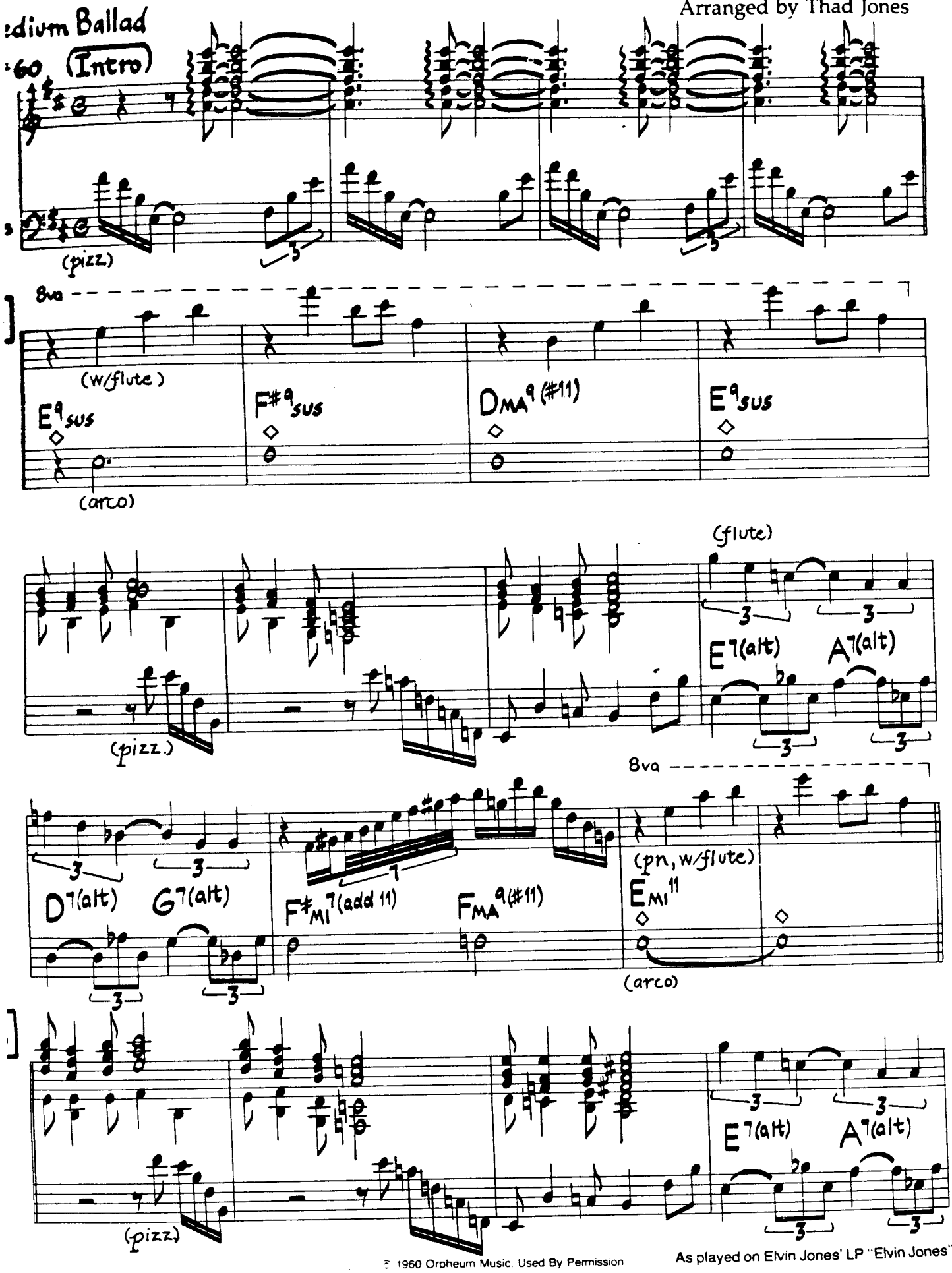
Bass doubles melody on intro and coda. Drums imply swing at letter A (especially from bar 9 on).

As played on Listen's LP "Growing"

Shadowland

Sarah Cassey

Arranged by Thad Jones



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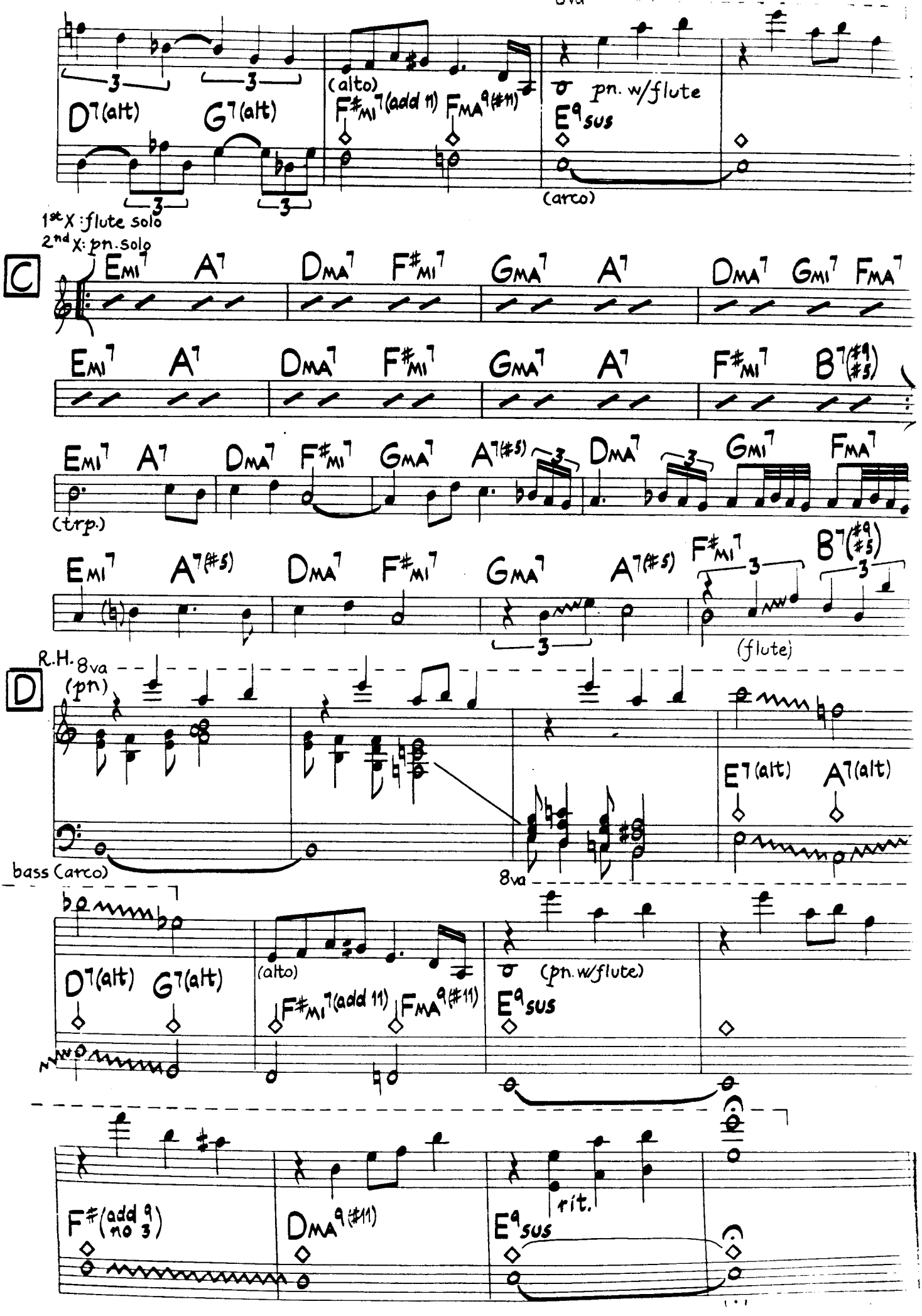
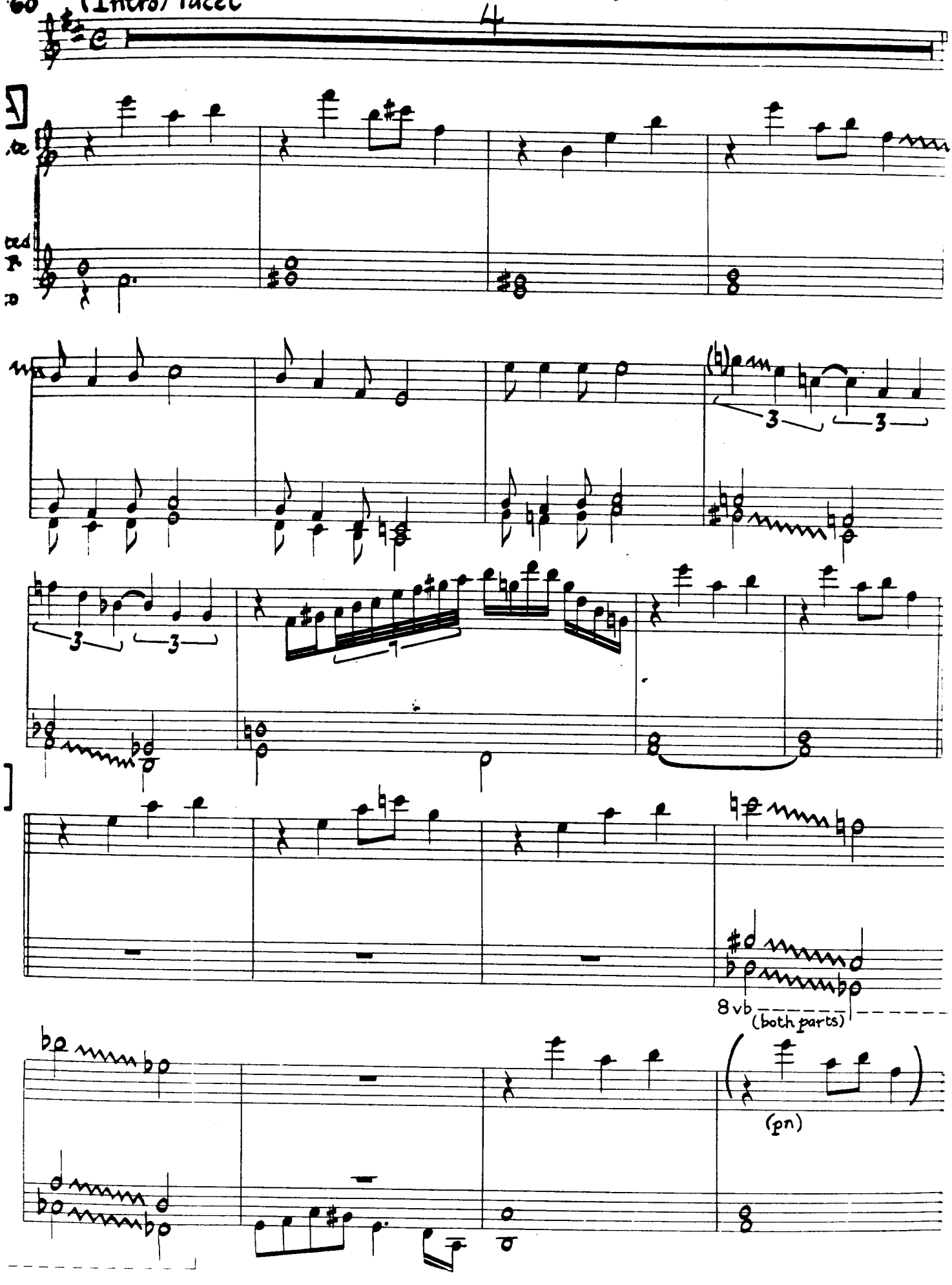
As played on Elvin Jones' LP "Elvin Jones"


8va
D7(alt)
G7(alt)
(alto)
F#MI7(add 11)
FMA9(#11)
pn. w/flute
E9sus
(arco)
1st X: flute solo
2nd X: pn. solo
C
EMI7
A7
DMA7
F#MI7
GMA7
GMI7
FMA7
B7(#9 #5)
A7(#5)
(trp.)
(flute)
D
R.H. 8va
(pn)
bass (arco)
(pn. w/flute)
F#(add 9 no 3)
rit.

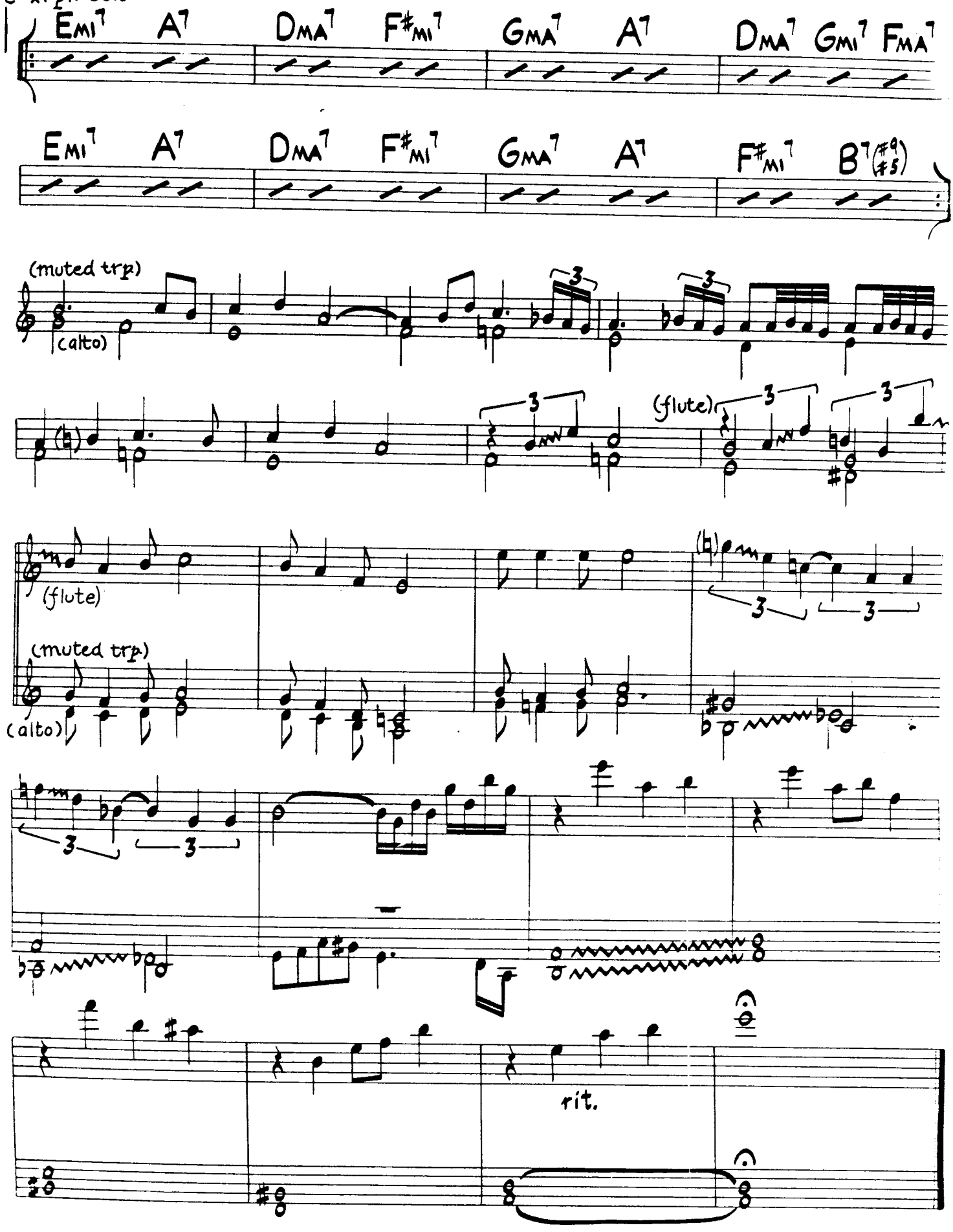
edium Ballad

60 (Intro) Tacet

Shadowland (Harmony Parts)



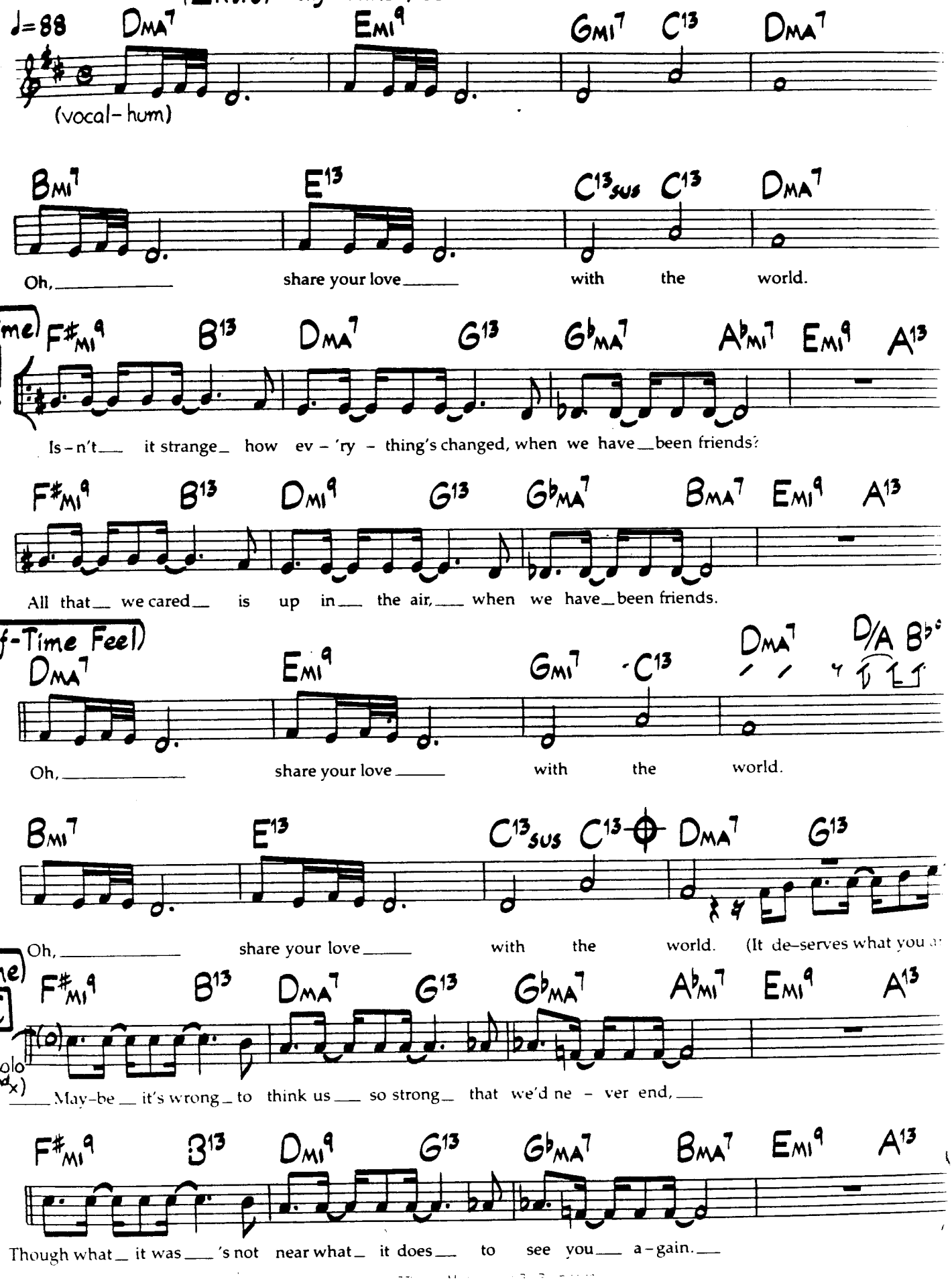
1st X: flute solo
2nd X: pn. solo

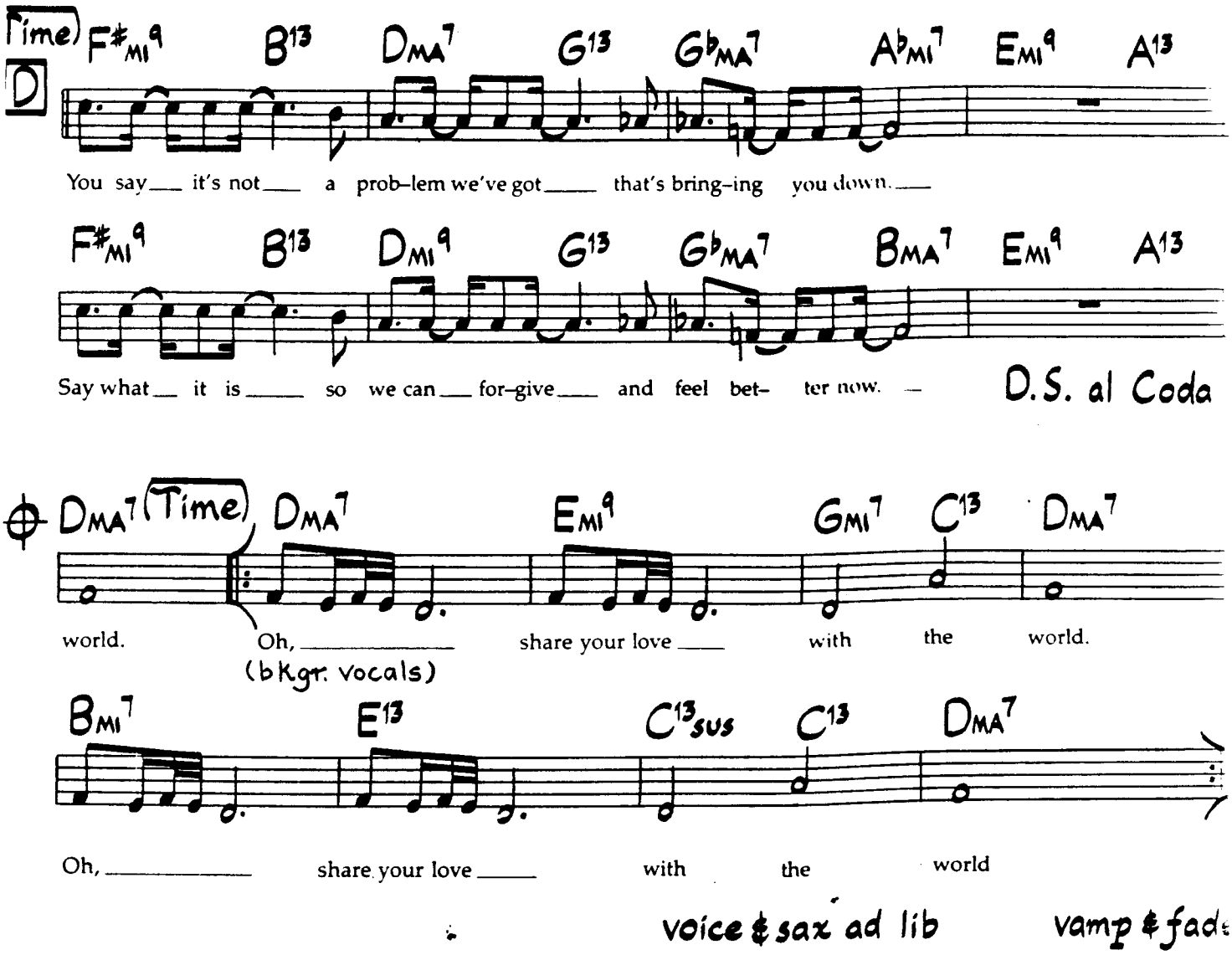


Share Your Love

Relaxed Samba (Intro) Half-Time Feel

Derrick Hoitsma





SECOND VERSE

Where is the look
That once I mistook
For being in love?

It's not in your eyes,
No, you can't disguise
What you're thinking of.

THIRD VERSE

Drop the defense
That's making you tense,
It's just a mirage.

Loosen your sheath
So what's underneath
Can feel the massage.

As played on Angela Bofill's "Angie"

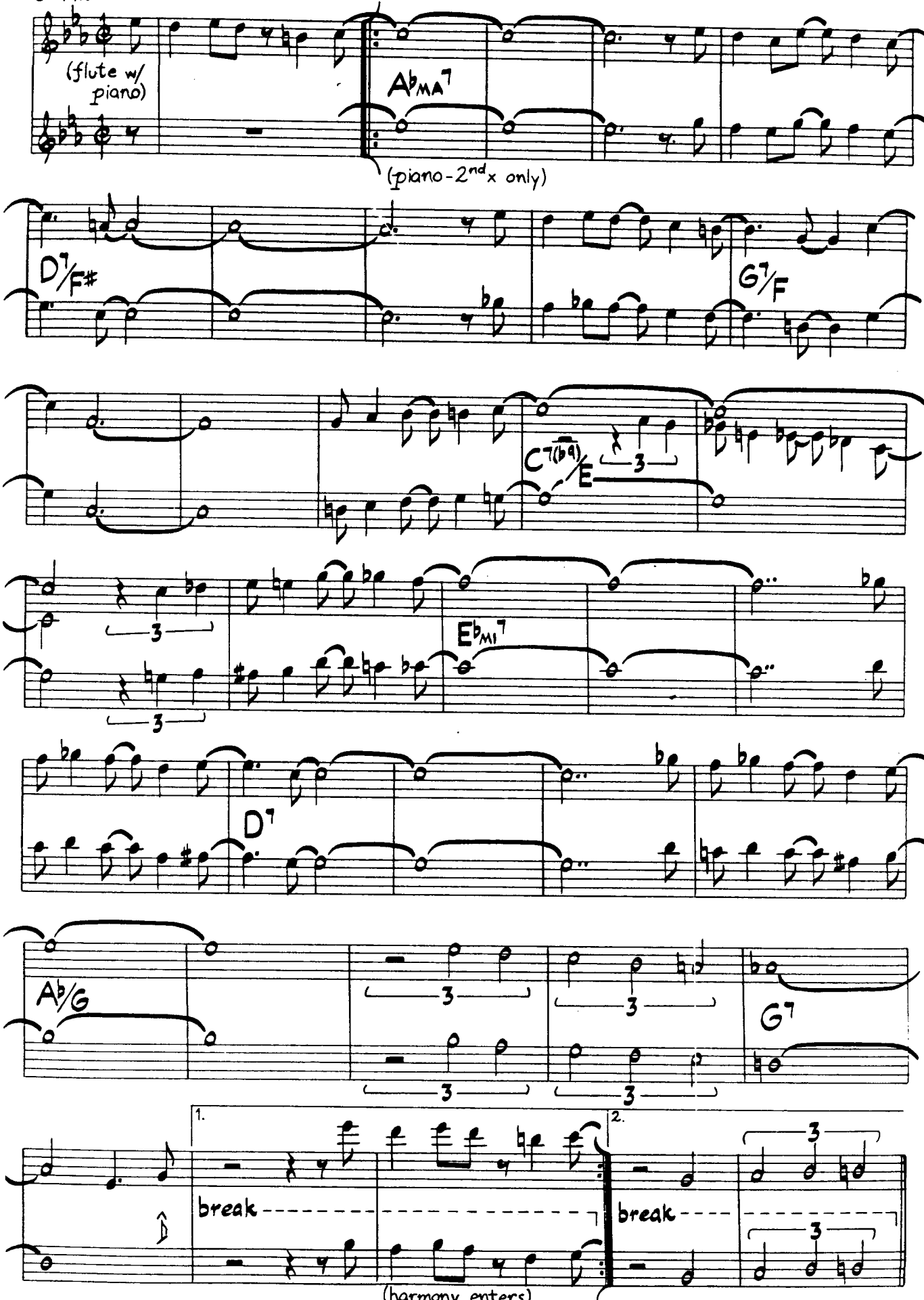
Sicily

Medium-Up Samba

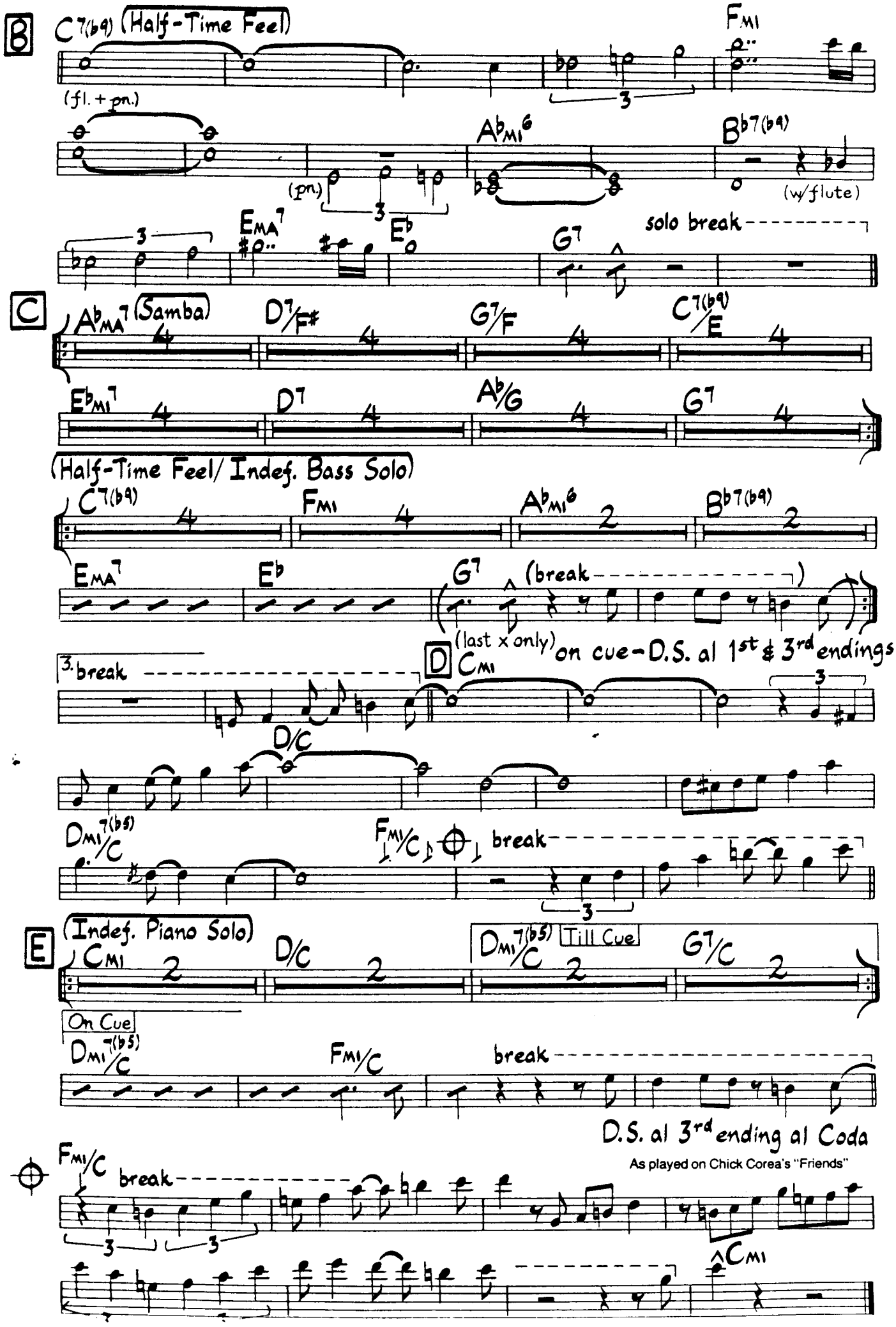
♩=142

Chick Corea

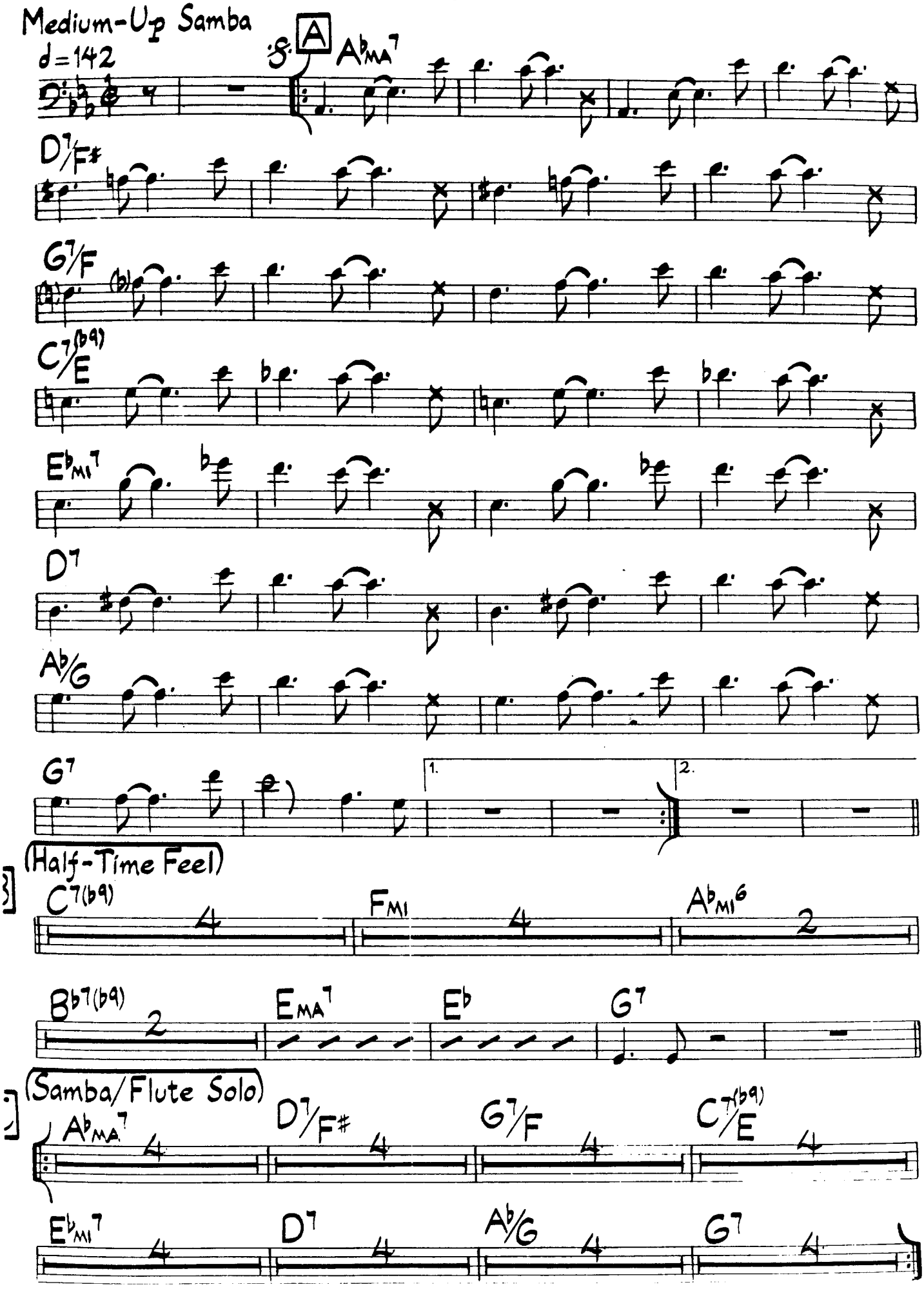
A 1st x: flute + piano
2nd x: flute 8va

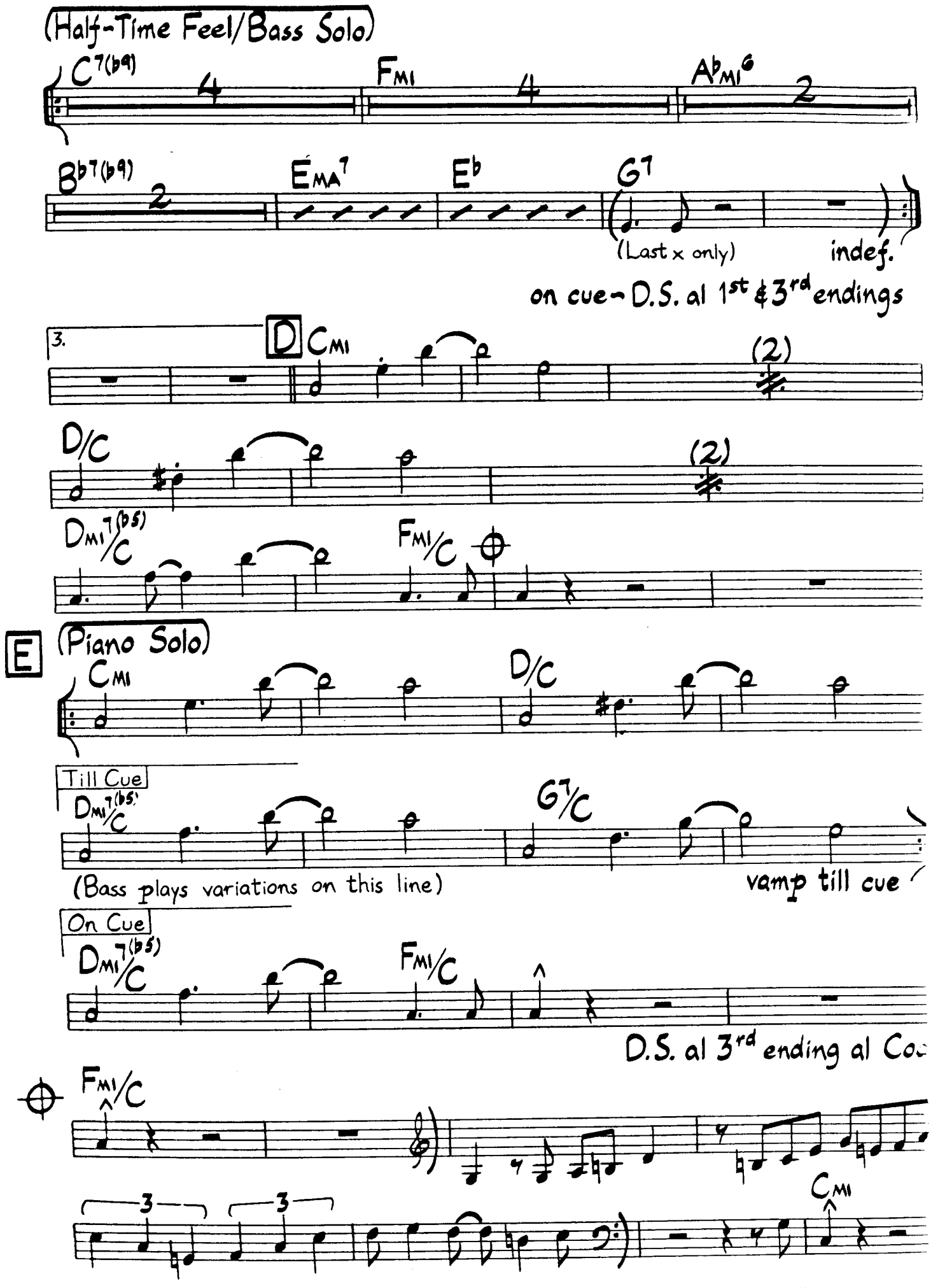


rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with permission of the composer


B
C7(b9) (Half-Time Feel)
FMI
(fl. + pn.)
AbMI6
B b7(b9)
(pn.)
(w/flute)
EMA7
Eb
G7
solo break
C
AbMA7 (Samba)
D7/F#
G7/F
C7(b9)/E
EbMI7
D7
Ab/G
G7
(Half-Time Feel/ Indef. Bass Solo)
C7(b9)
FMI
AbMI6
Bb7(b9)
EMA7
Eb
G7
(break
(last x only)
on cue - D.S. al 1st & 3rd endings
3. break
D
CMI
D/C
DMI7(b5)/C
FMI/C
break
E
(Indef. Piano Solo)
CMI
D/C
DMI7(b5)/C
Till Cue
G7/C
On Cue
DMI7(b5)/C
FMI/C
break
D.S. al 3rd ending al Coda
As played on Chick Corea's "Friends"
FMI/C
break
CMI

Sicily (Bass)


Medium-Up Samba
♩=142
A
A♭MA7
D7/F♯
G7/F
C7(♭9)/E
E♭MI7
D7
A♭/G
G7
1.
2.
(Half-Time Feel)
C7(♭9)
FMI
A♭MI6
B♭7(♭9)
EMA7
E♭
G7
(Samba/Flute Solo)
A♭MA7
D7/F♯
G7/F
C7(♭9)/E
E♭MI7
D7
A♭/G
G7

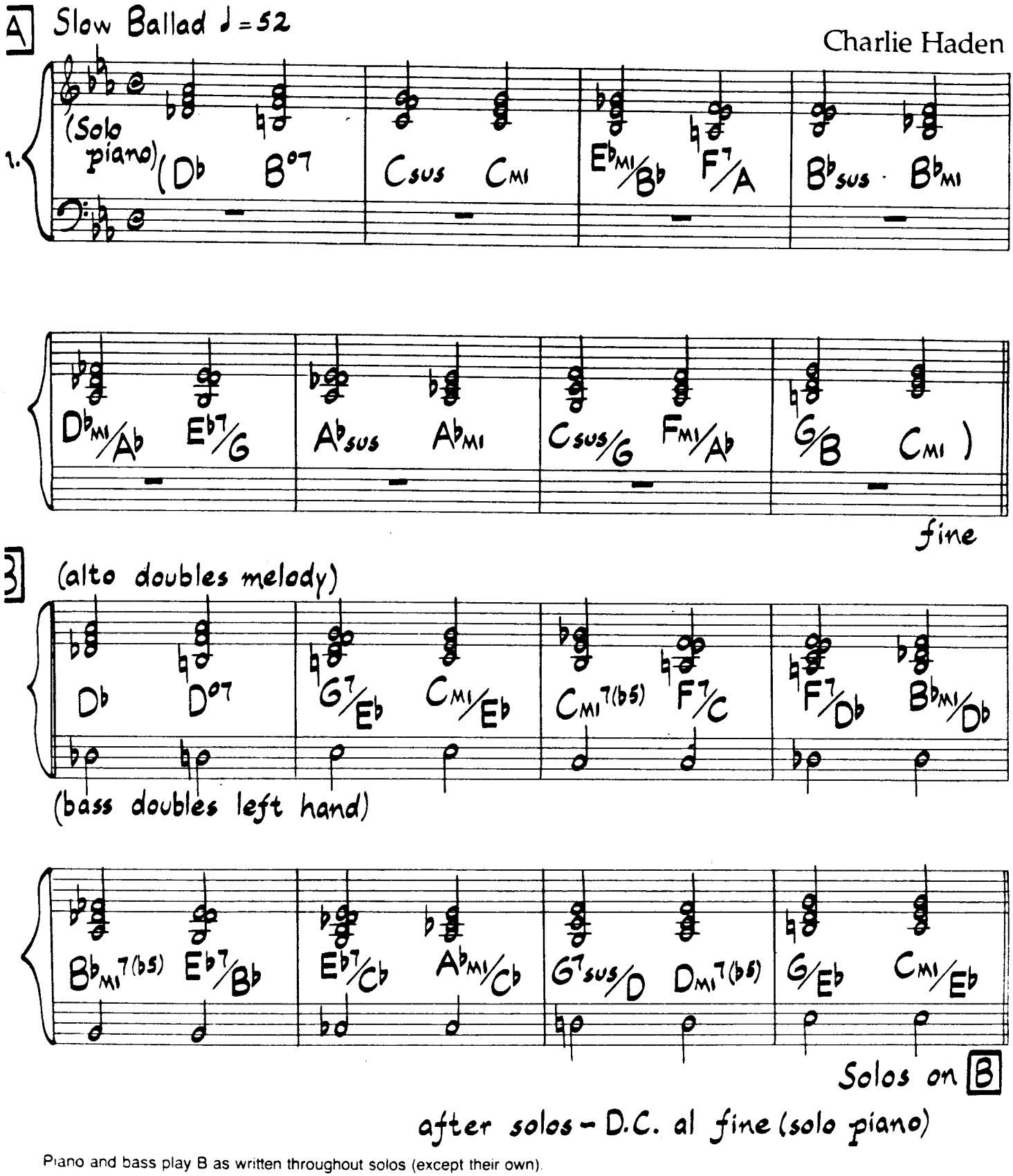


The original score contained no bass part. This part has been derived from the original score and original recording by the editor with approval of the composer.

Ornette Coleman & Charlie Haden

Silence

Charlie Haden



Piano and bass play B as written throughout solos (except their own).

As played on Charlie Haden's "Magico"

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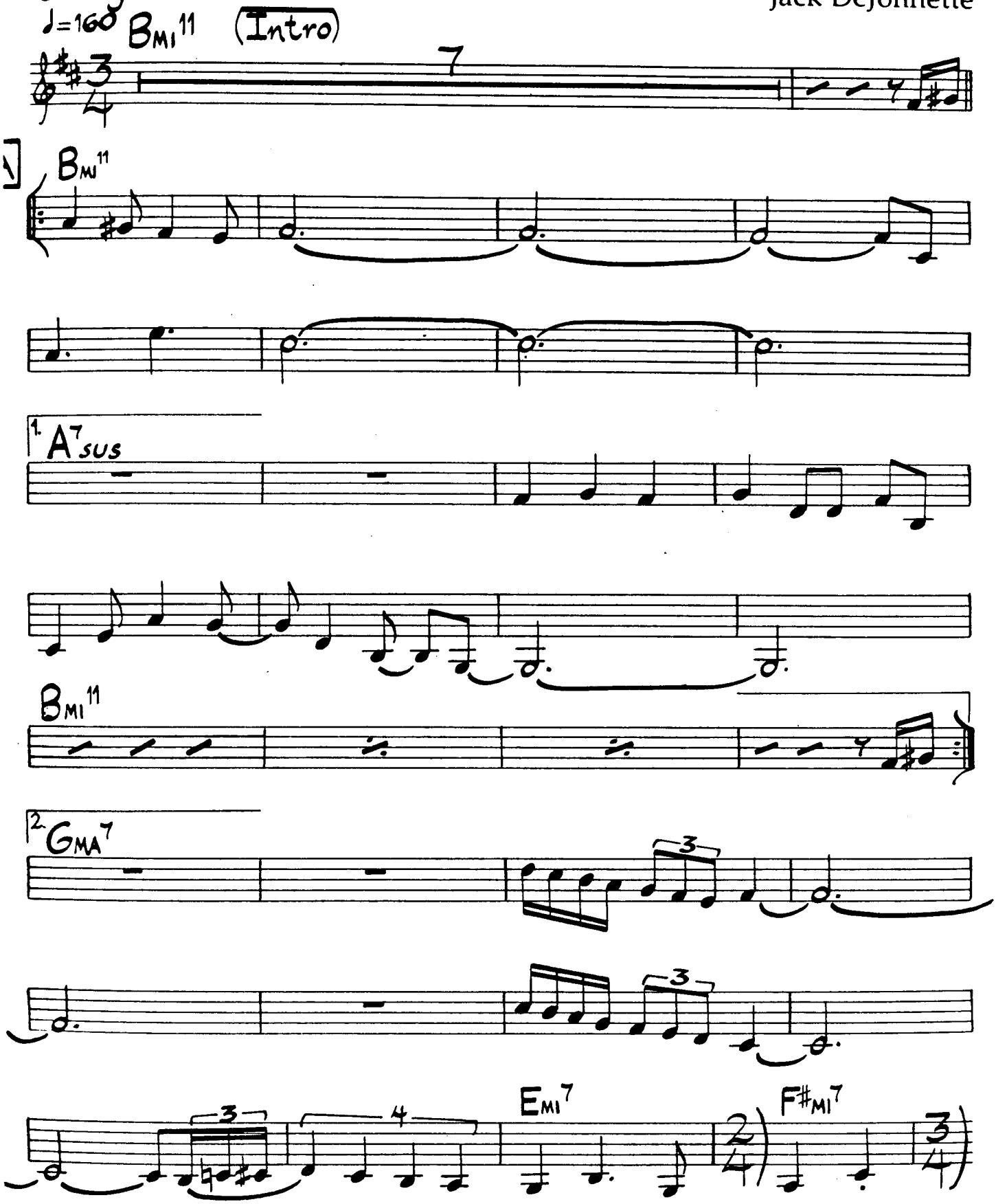
Silver Hollow

Jack DeJohnette



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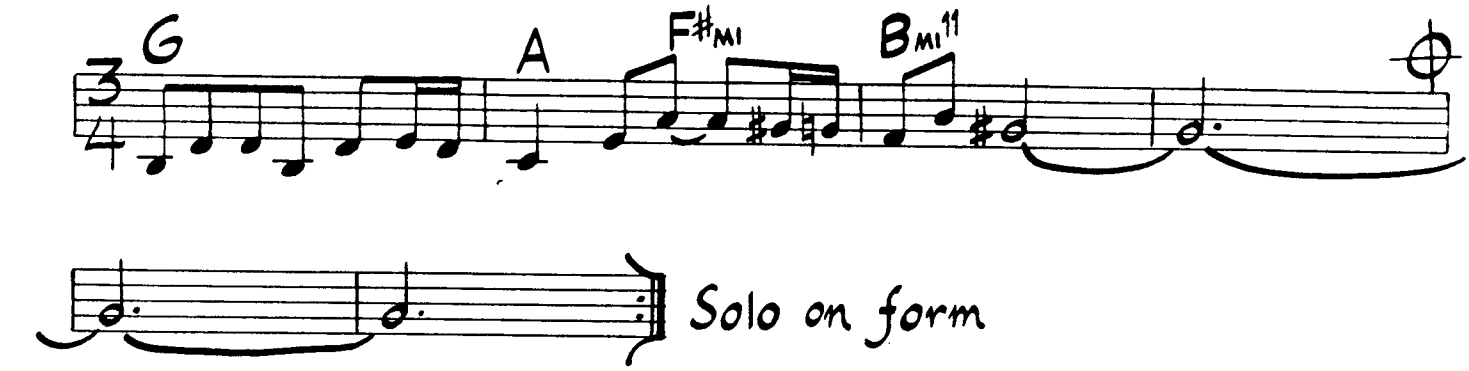
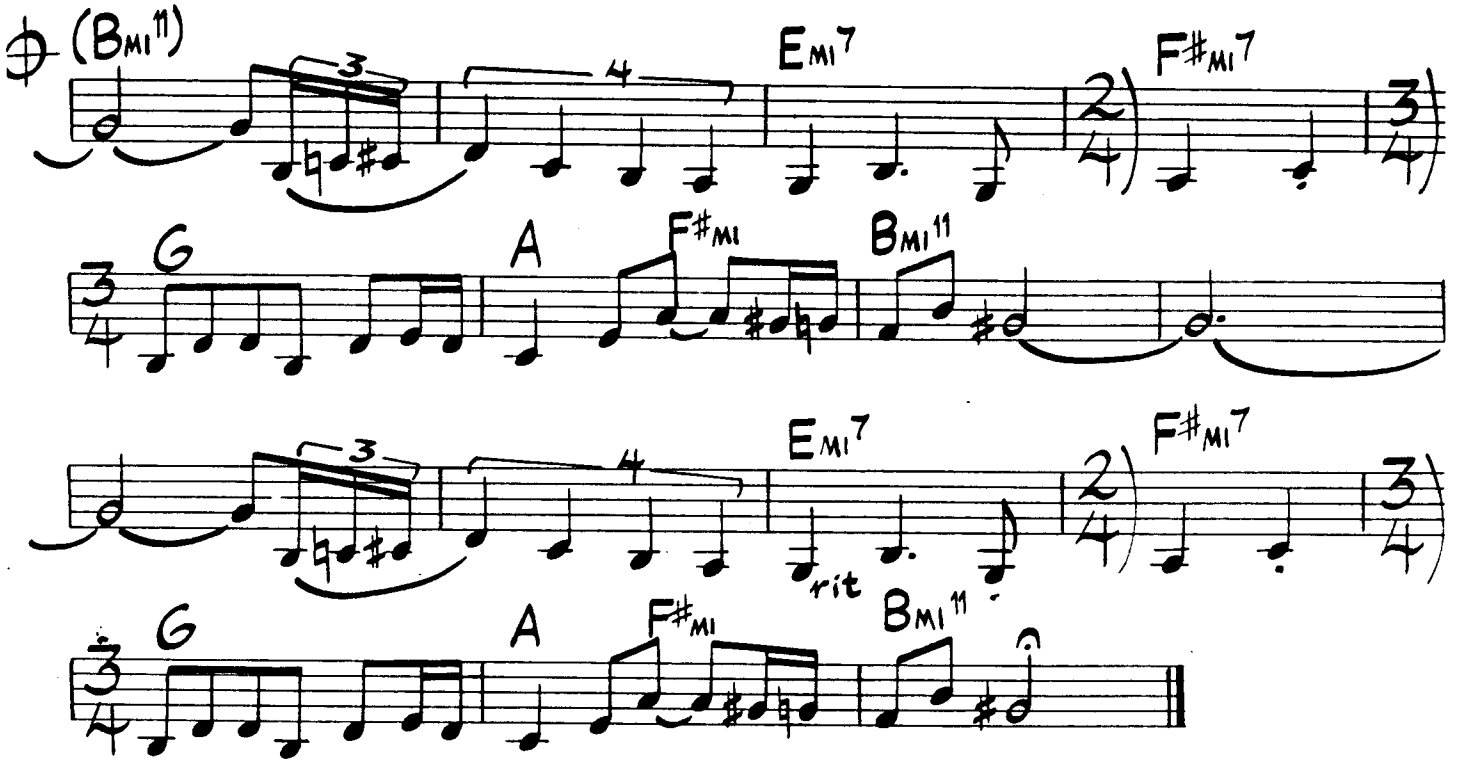
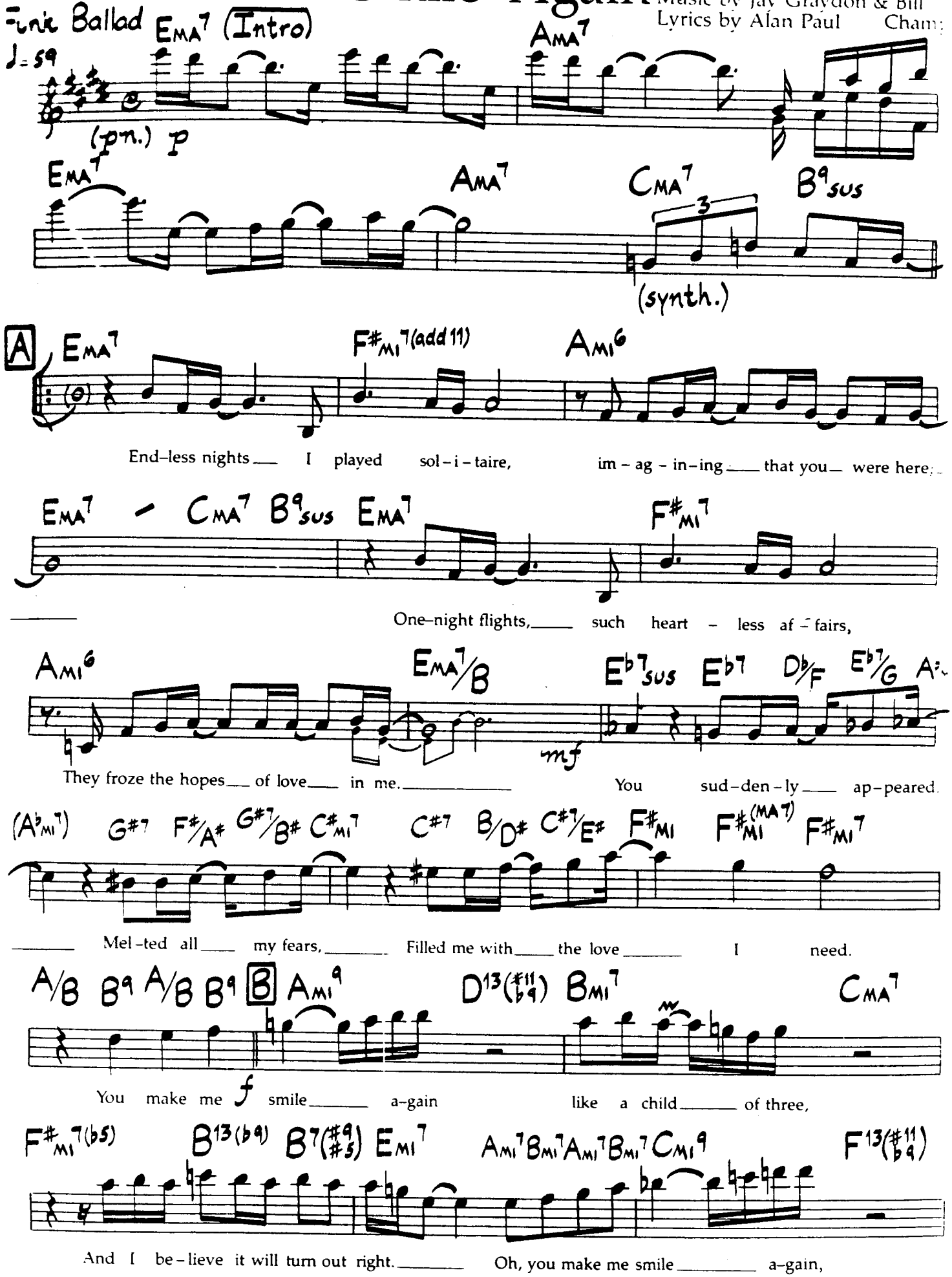


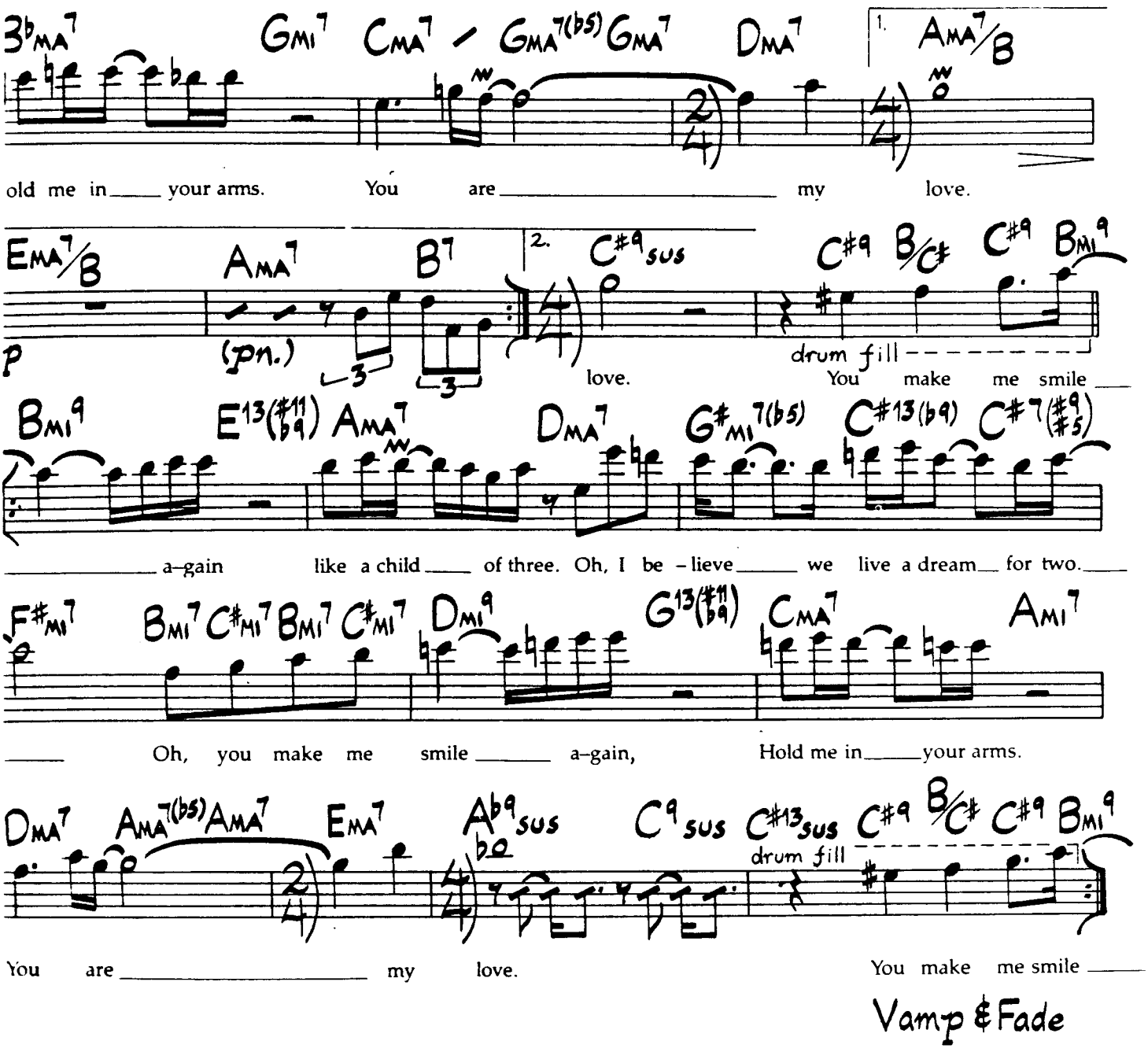


As played on Jack DeJohnette's "New Directions"

Smile Again

Music by Jay Graydon & Bill Champlin
Lyrics by Alan Paul





Vamp & Fade

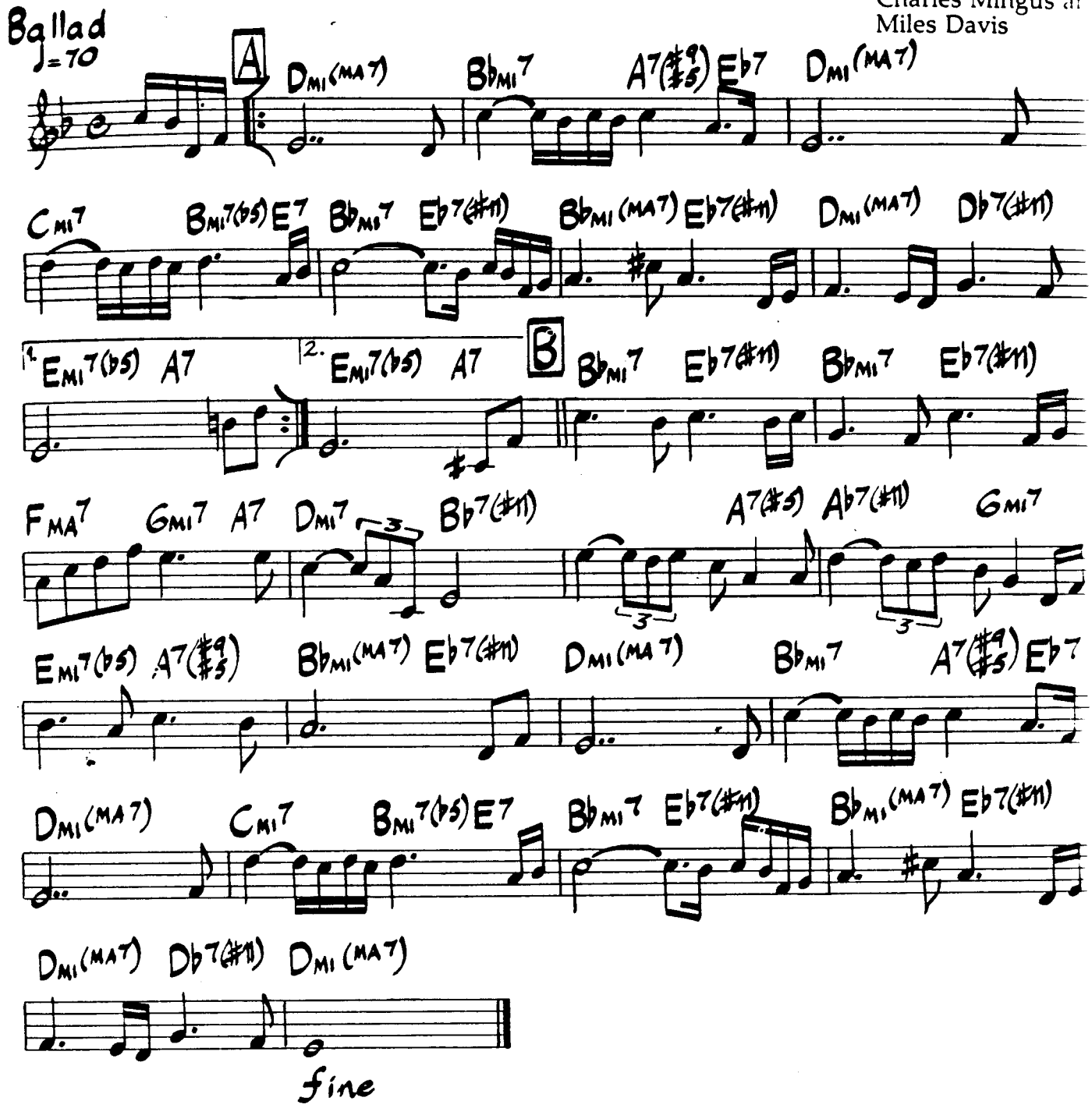
SECOND VERSE:
Heart to heart, our souls intertwined.
Make love and float away with me.
Twins of flame, A love so divine.
I want to spend my life around you.
Now, now I have the strength,
Now I have the hopes
You'll give me all I need
To make me smile again (etc.)

Drums are lighter at A, heavier at B and C.

As played on The Manhattan Transfer's LP "Mecca For Moderns

Smooch

Charles Mingus and
Miles Davis



As played on Miles Davis' "Miles Plays For Lovers"

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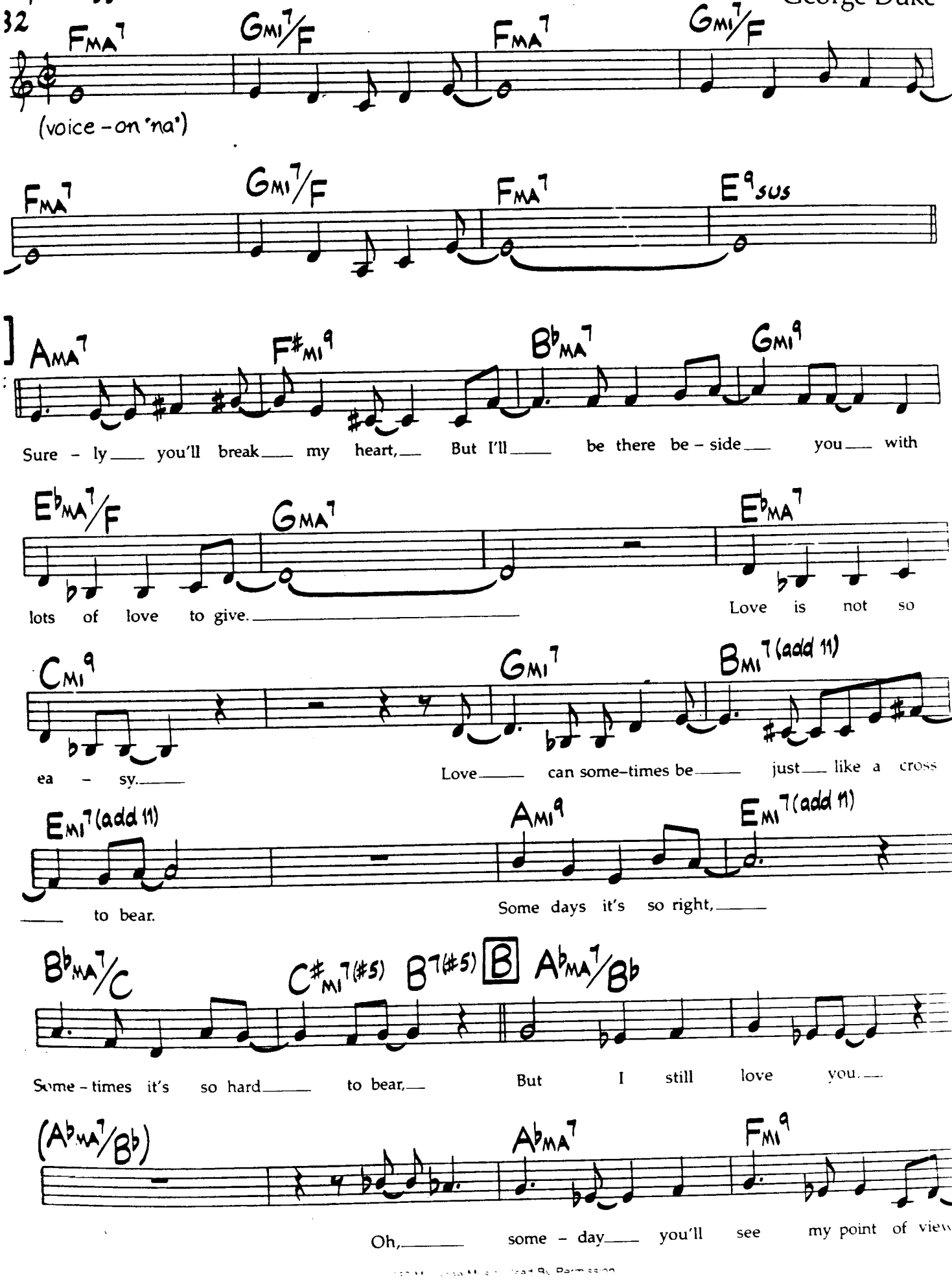
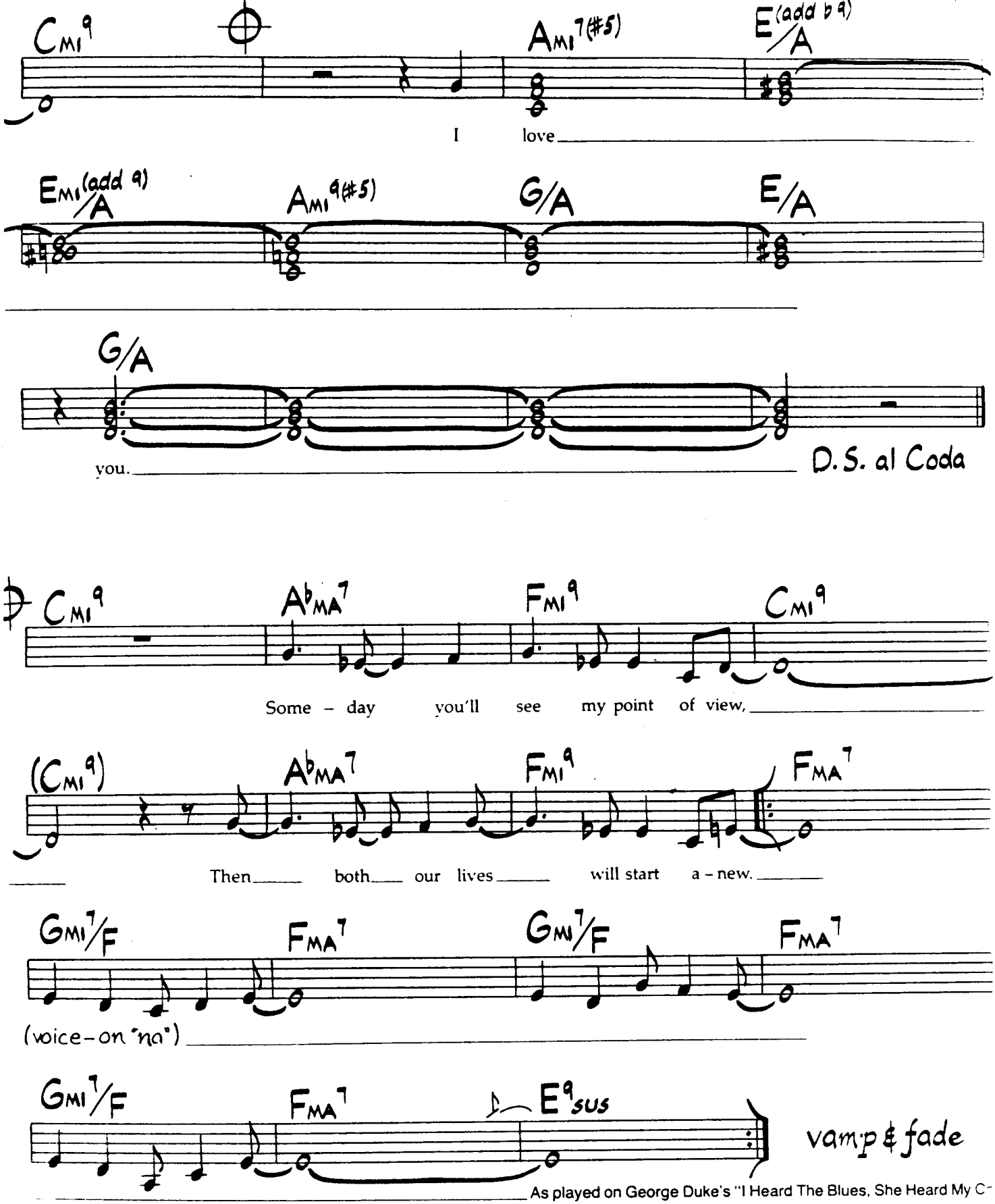
Miles Davis

Someday

George Duke





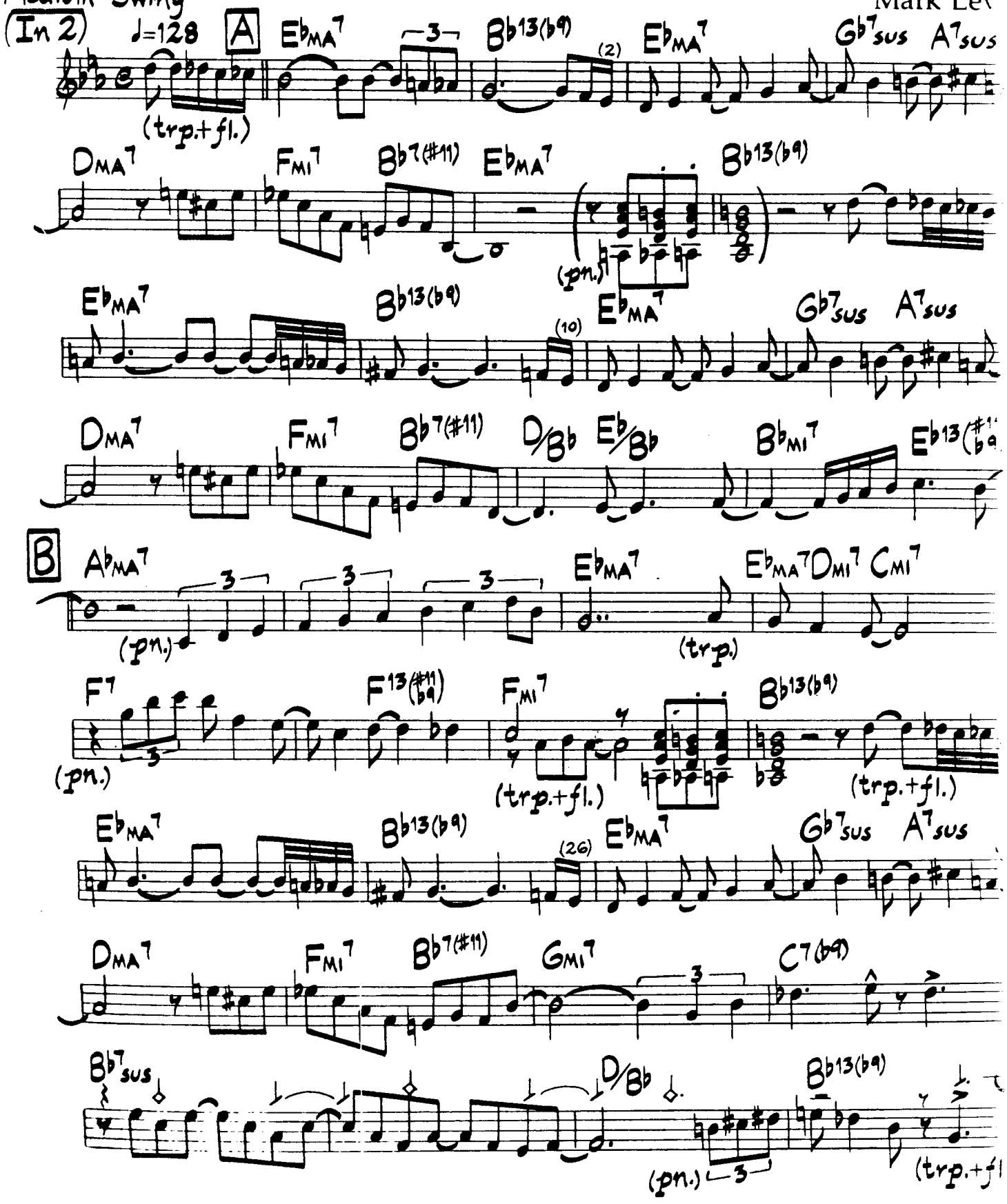
As played on George Duke's "I Heard The Blues, She Heard My C-

SECOND VERSE:
I know you think I'm crazy
But I know my mind's not hazy,
Knowin' how I feel.
Though you don't want me now,
I know someday you'll take a look around.
Seeing where you've been,
Looking deep within,
You'll find you care for me.
Oh, then both our lives will start anew.
Someday you'll see my point of view,
Then both our lives will start anew.

Something Old, Something Blue

Medium Swing

Mark Lev



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C **SOLOS**

$E^{\flat}_{MA}{}^{7}$ (o)	$D^{\flat}{}^{13(\#11)}$	$E^{\flat}_{MA}{}^{7}$	$G^{\flat}{}^{13}$	A^{13}
$D_{MA}{}^{7}$	$F_{MI}{}^{7}$ $B^{\flat}{}^{7}$	$G_{MI}{}^{7}$	C^{7}	$F_{MI}{}^{7}$ $B^{\flat}{}^{7}$
$E^{\flat}_{MA}{}^{7}$	$D^{\flat}{}^{13(\#11)}$	$E^{\flat}_{MA}{}^{7}$	$G^{\flat}{}^{13}$	A^{13}
$D_{MA}{}^{7}$	$F_{MI}{}^{7}$ $B^{\flat}{}^{7}$	$D/B^{\flat}$	$E^{\flat}/B^{\flat}$	$B^{\flat}_{MI}{}^{7}$ $E^{\flat}{}^{13(\#11\ \flat9)}$

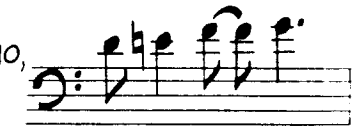
D

$A^{\flat}_{MA}{}^{7}$		$E^{\flat}_{MA}{}^{7}$	$D_{MI}{}^{7(\flat5)}$	$G^{7(alt)}$
$C_{MI}{}^{7}$	$F^{13(\#11\ \flat9)}$	$F_{MI}{}^{7}$	$B^{\flat}{}^{7}$	
$E^{\flat}_{MA}{}^{7}$	$D^{\flat}{}^{13(\#11)}$	$E^{\flat}_{MA}{}^{7}$	$G^{\flat}{}^{13}$	A^{13}
$D_{MA}{}^{7}$	$F_{MI}{}^{7}$ $B^{\flat}{}^{7}$	$G_{MI}{}^{7}$	$C^{7(\flat9)}$	
$B^{\flat}{}^{7}{}_{SUS}$			$B^{\flat}{}^{7(\flat9)}$	

after solos - D.C. al Coda

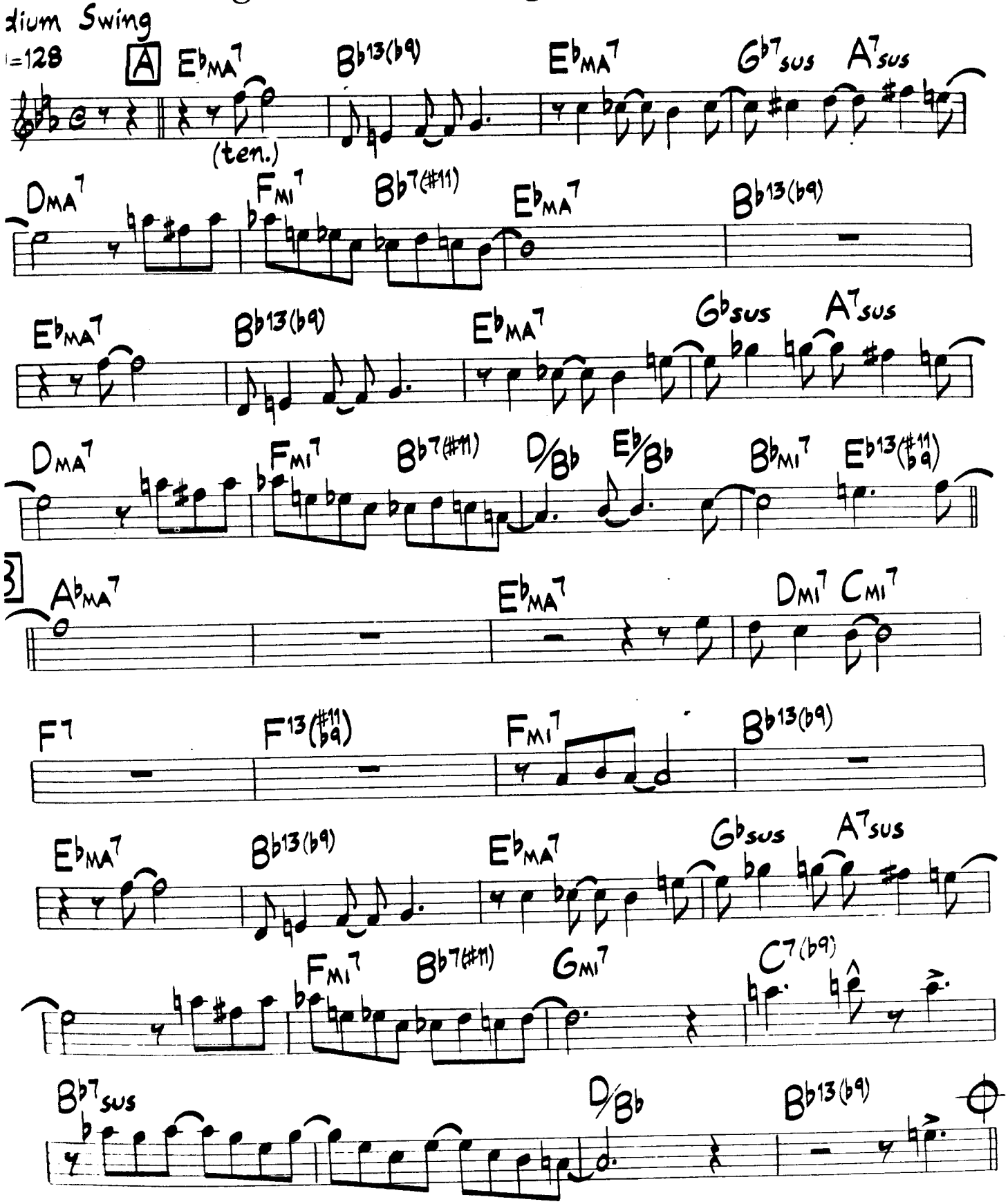
$E^{\flat}{}^{6}_{9}$ $D^{\flat}{}^{6}_{9}$ B^{6}_{9}

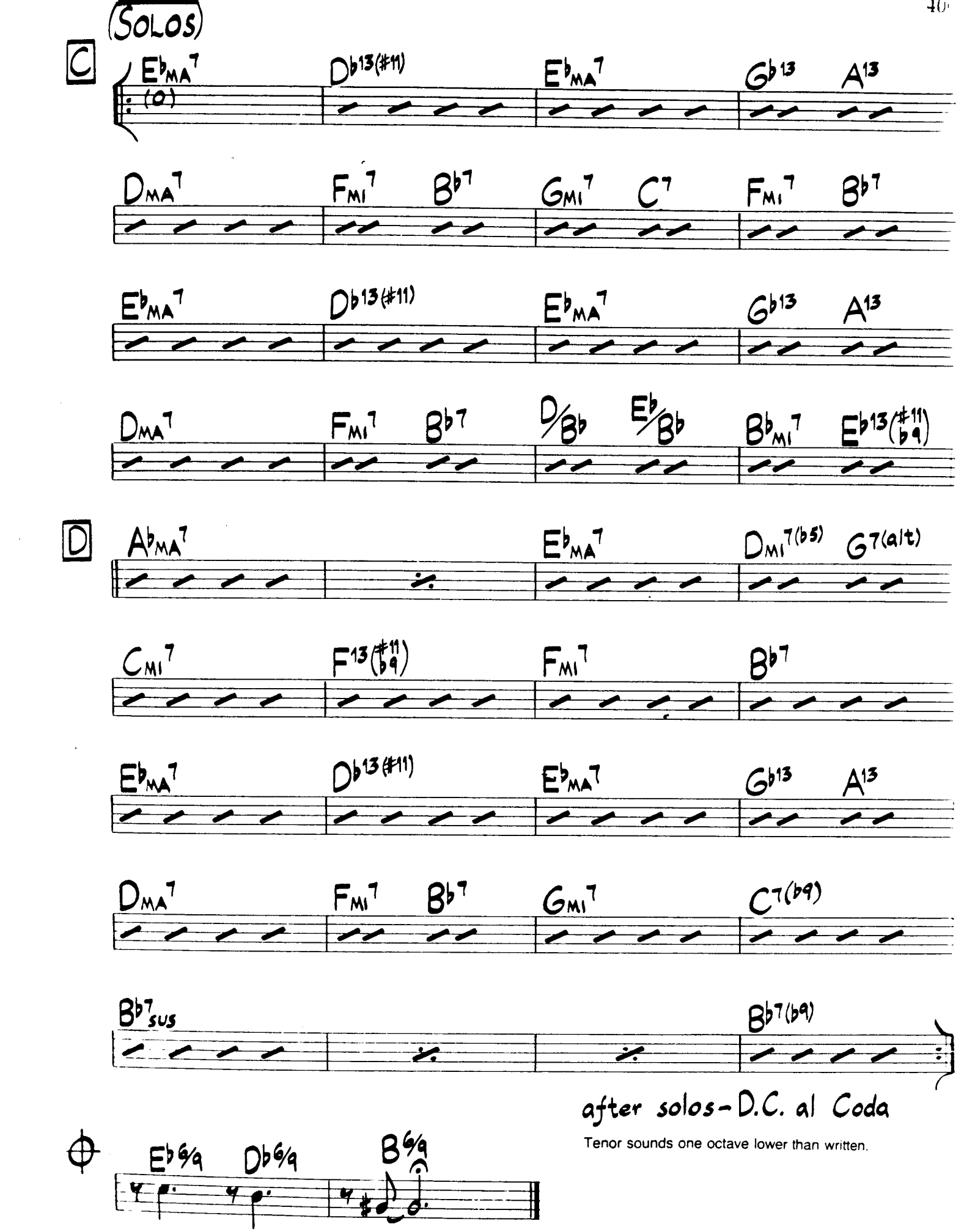
bass at bars 2, 10, &26 (w/tenor): (on head only)



As played on Mark Levine's "Up Til Now"

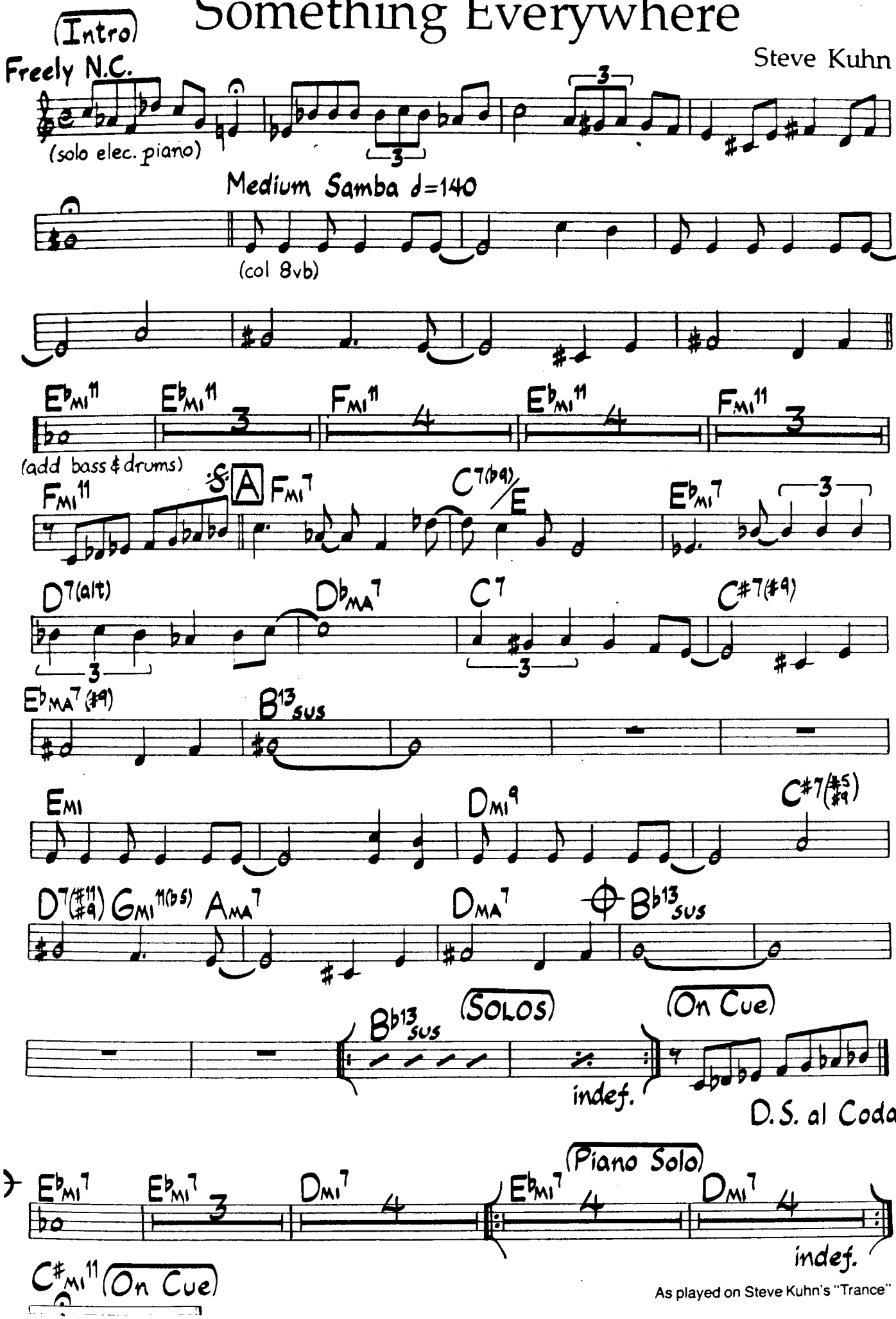
Something Old, Something Blue (Harmony Part)




(SOLOS)
C
E♭MA7 (0)
D♭13(#11)
E♭MA7
G♭13
A13
DMA7
FMI7
B♭7
GMI7
C7
FMI7
B♭7
E♭MA7
D♭13(#11)
E♭MA7
G♭13
A13
DMA7
FMI7
B♭7
D/B♭
E♭/B♭
B♭MI7
E♭13(#11 ♭9)
D
A♭MA7
E♭MA7
DMI7(♭5)
G7(alt)
CMI7
F13(#11 ♭9)
FMI7
B♭7
E♭MA7
D♭13(#11)
E♭MA7
G♭13
A13
DMA7
FMI7
B♭7
GMI7
C7(♭9)
B♭7sus
B♭7(♭9)
after solos - D.C. al Coda
Tenor sounds one octave lower than written.
E♭6/9
D♭6/9
B6/9

Something Everywhere

Steve Kuhn

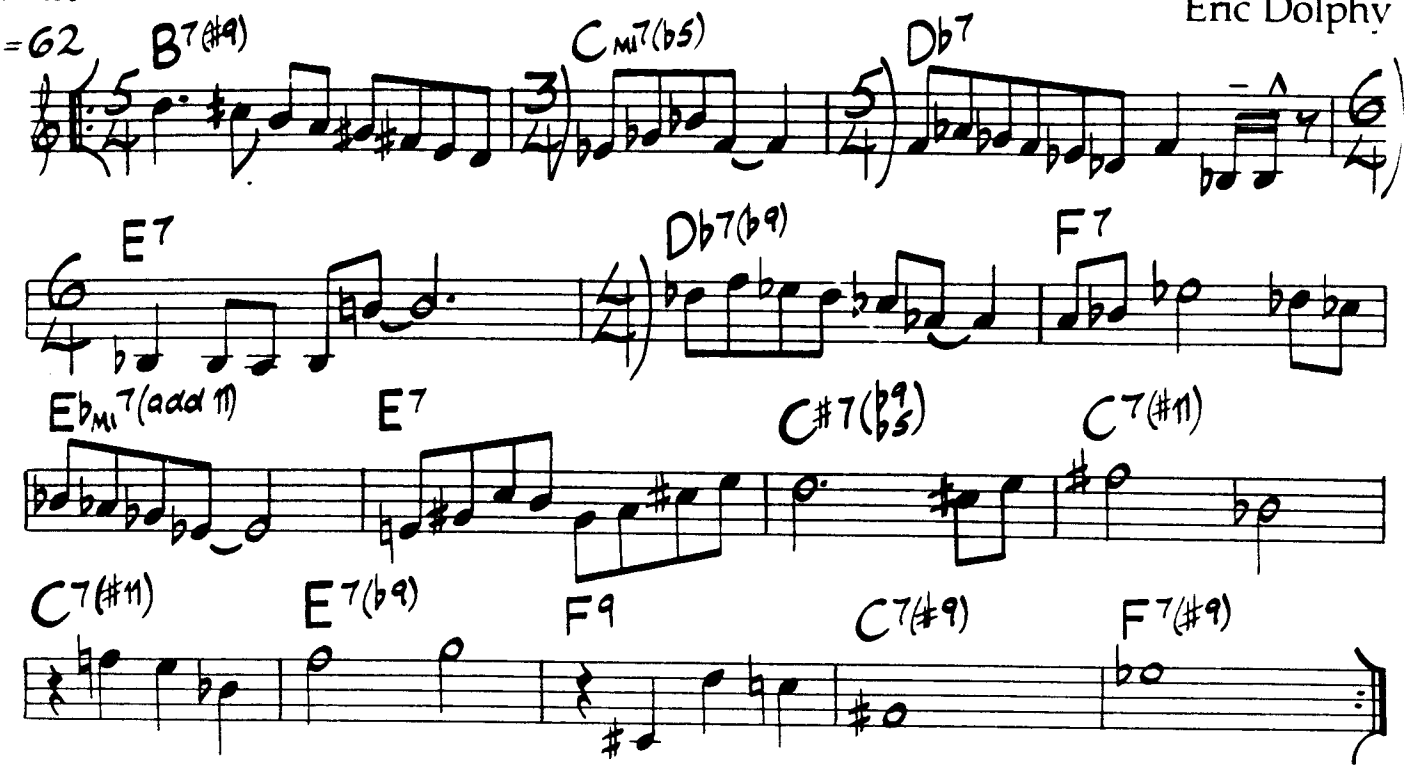


Something Sweet, Something Tender

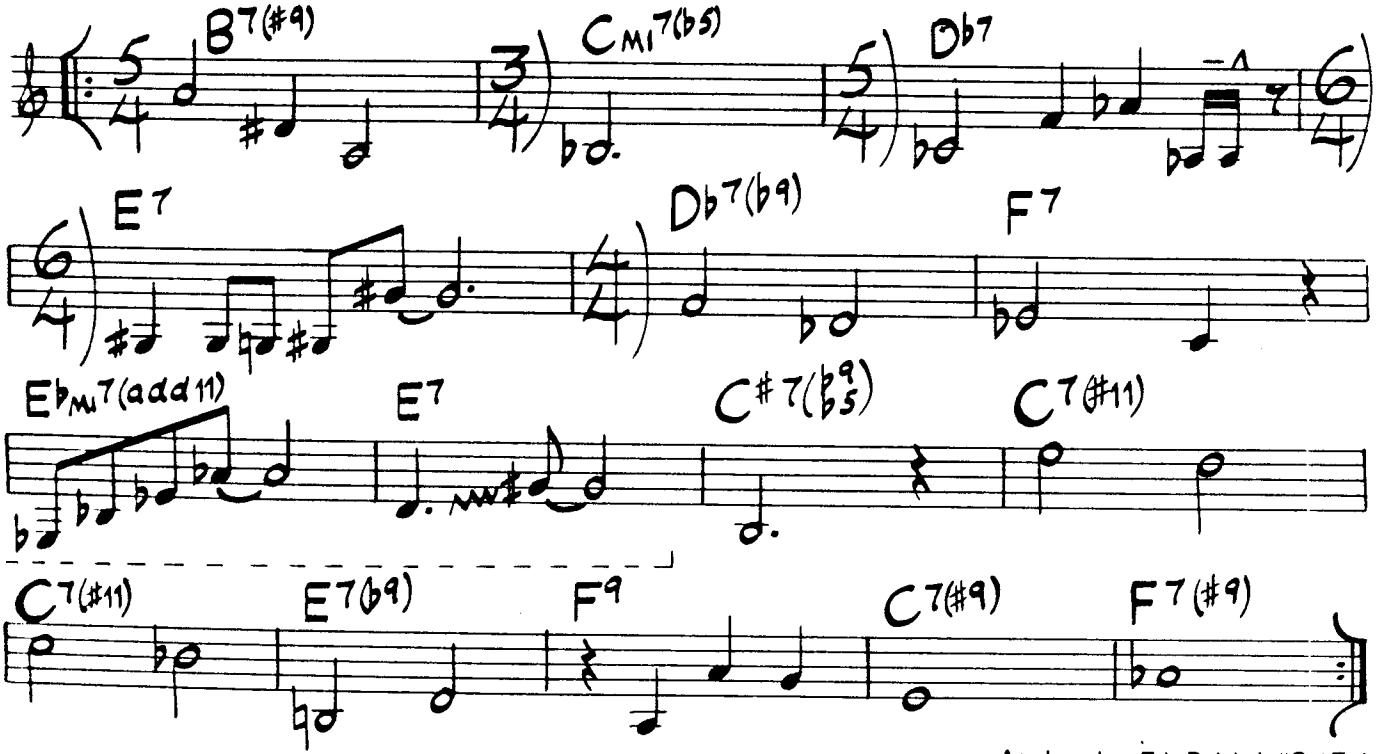
Ballad

♩ = 62

Eric Dolphy



Something Sweet, Something Tender (Harmony Part)



As played on Eric Dolphy's "Out To Lunch"

1st x: Freely, bs. clar. plays melody; bass accompanies
2nd x: In time, trp. plays melody, bs. clar. plays harmony, add vibes and drums.
3rd x: Bs. clar. solo
4th x: trp plays melody, bs. clar. plays harmony
5th x: bs. clar. cadenza, then bass and bs. clar. play melody freely, clar. cadenza & end

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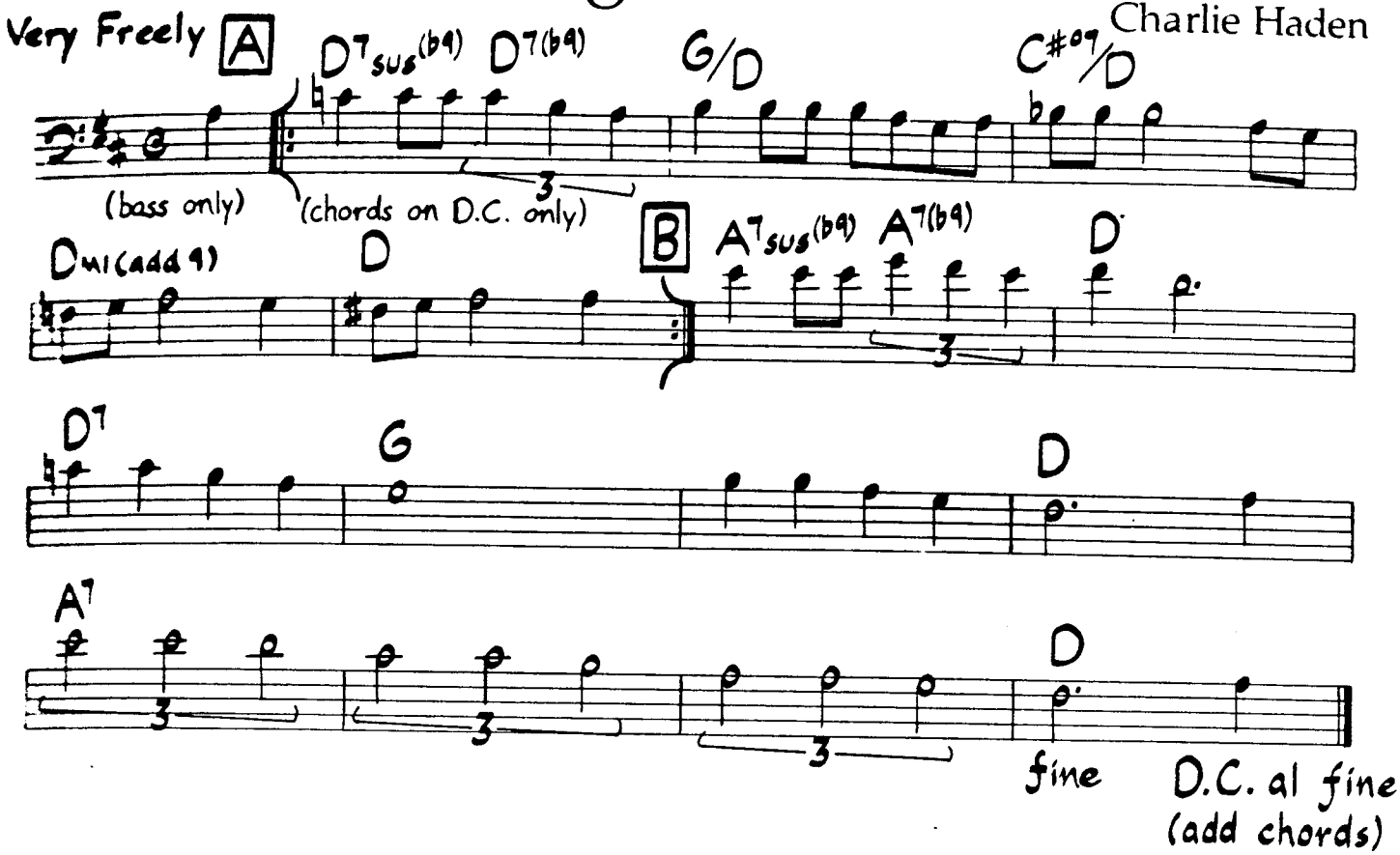
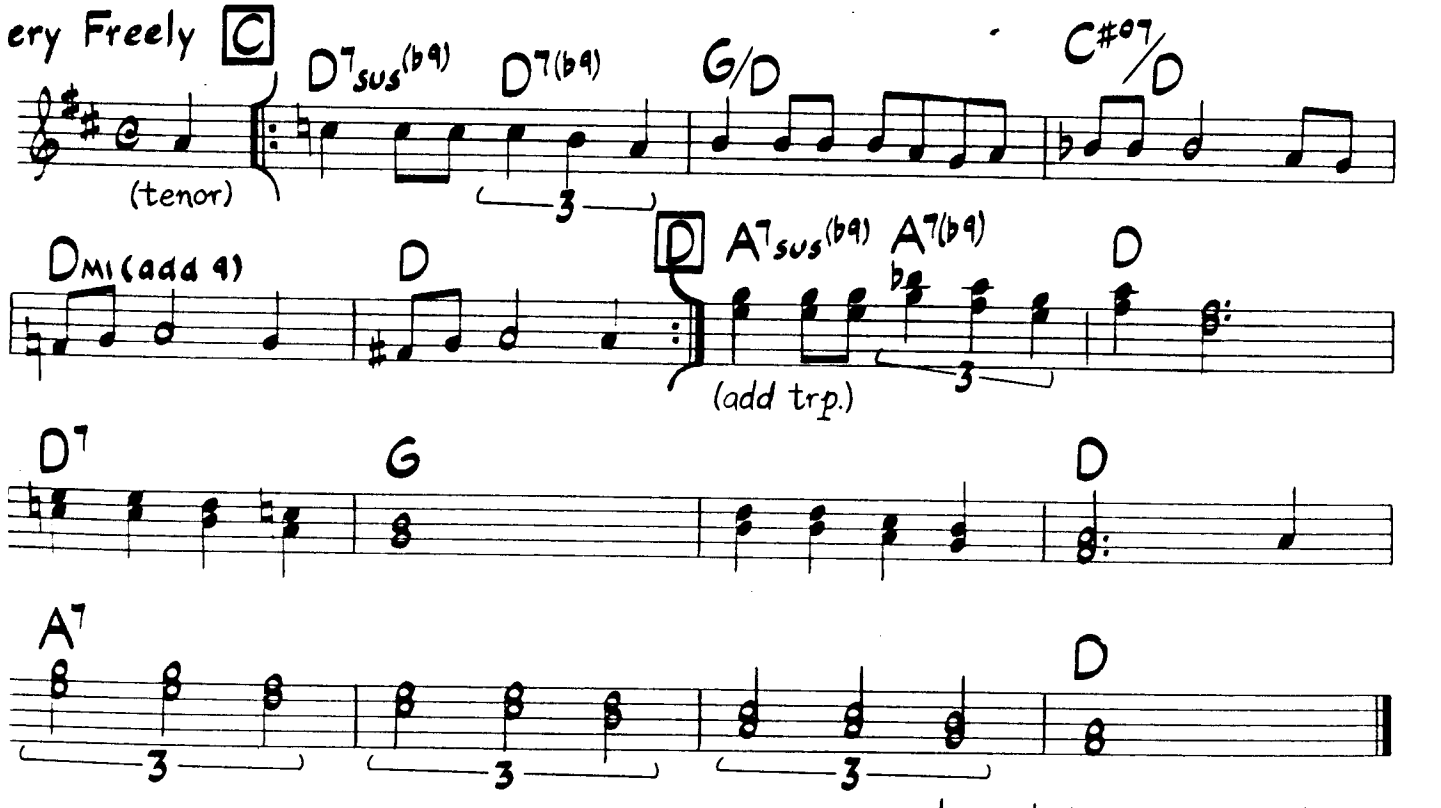
Song For Che

Charlie Haden



Solos free, around D After solos – continue to C



s played on Charlie Haden's "Liberation Music Orchestra"

Tenor sounds one octave lower than written.

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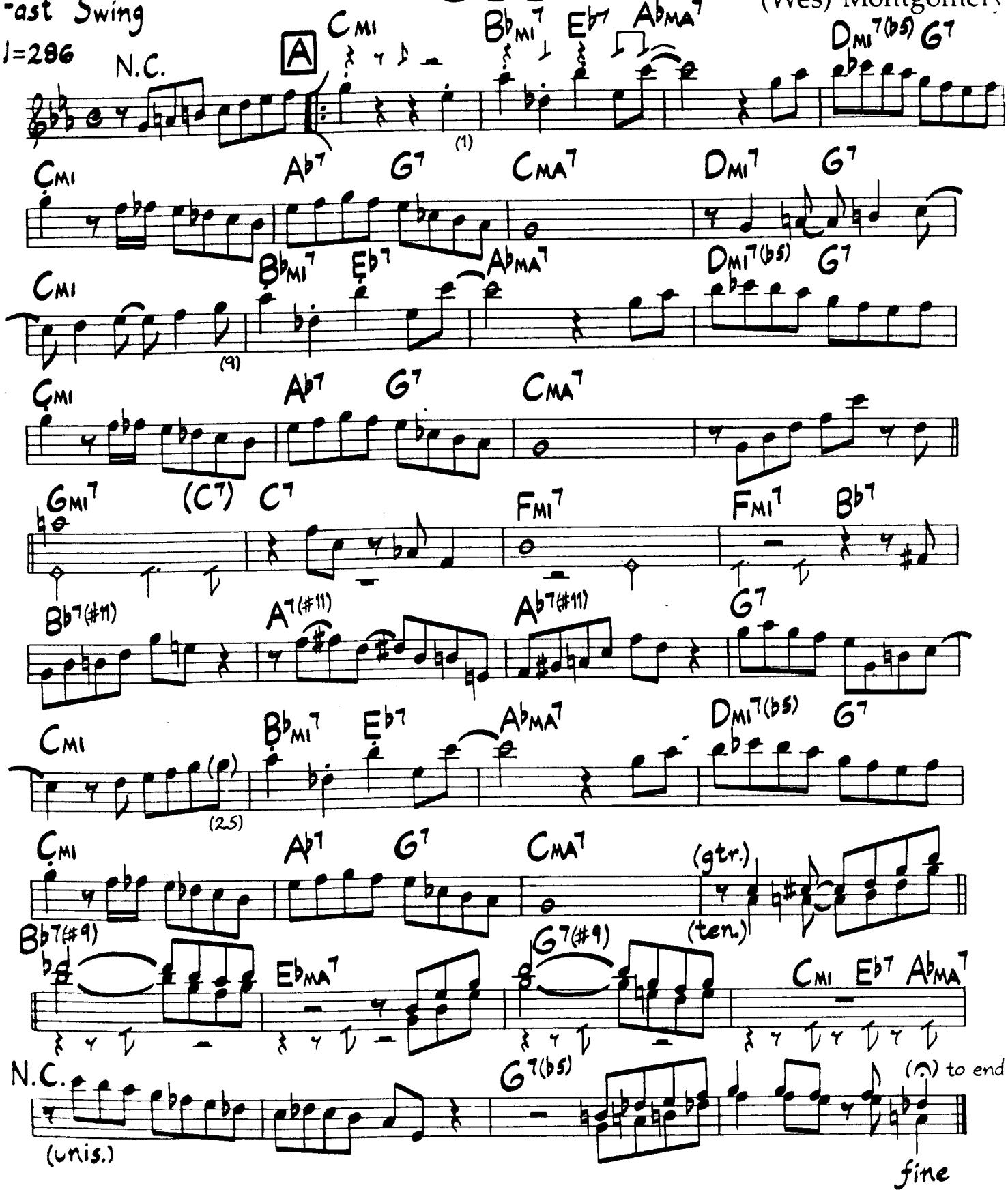
SOS

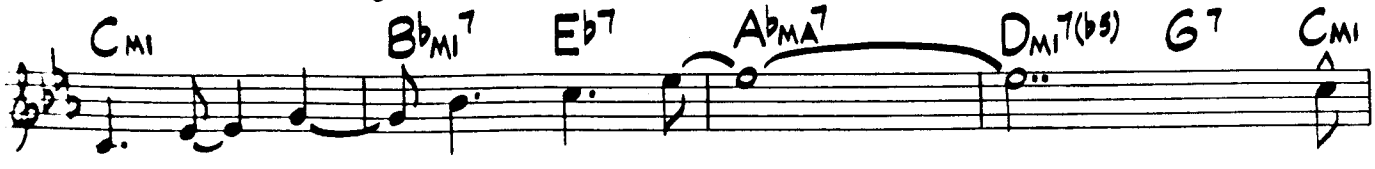
John L.
(Wes) Montgomery

Fast Swing
♩=286



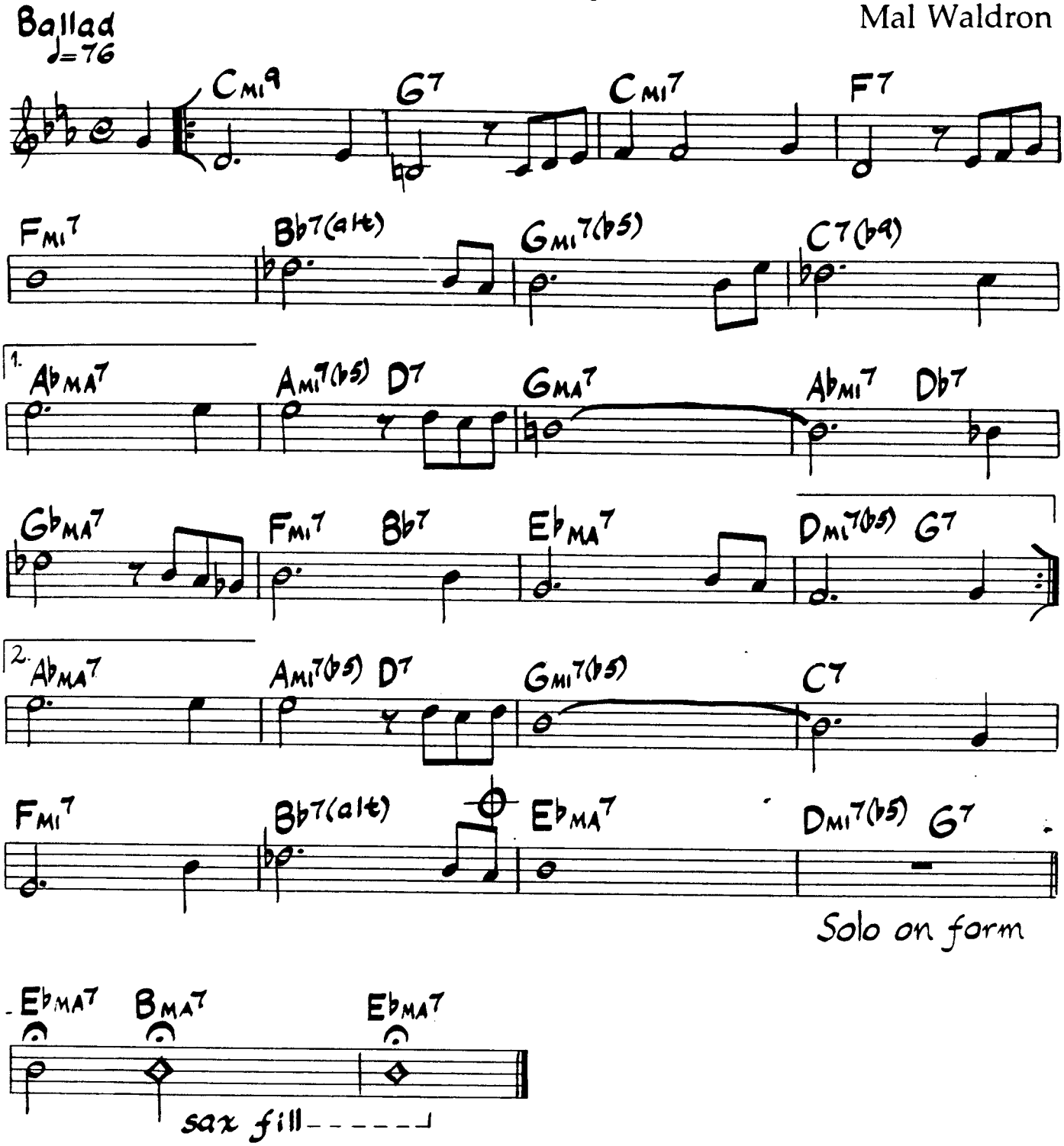
Solos on A & B (omit C)

riff used on 2nd chorus of each solo (bars 1-4, 9-12, 25-28)



Soul Eyes

Mal Waldron



As played on "The Best Of John Coltrane—His Greatest Years"

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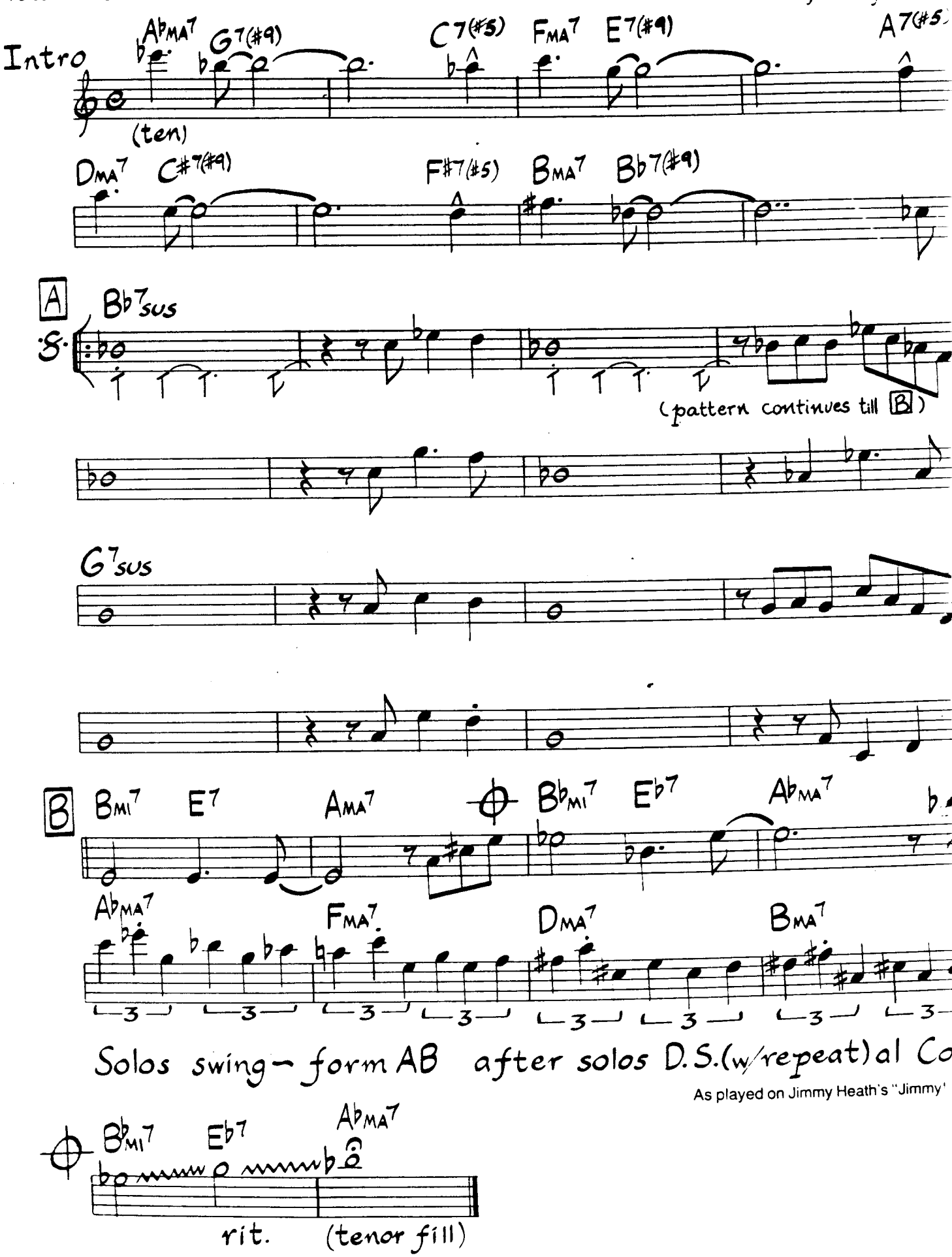
Medium Swinging Latin ♩=202

A Sound For Sore Ears

Jimmy Hea



As played on Jimmy Heath's "Jimmy"

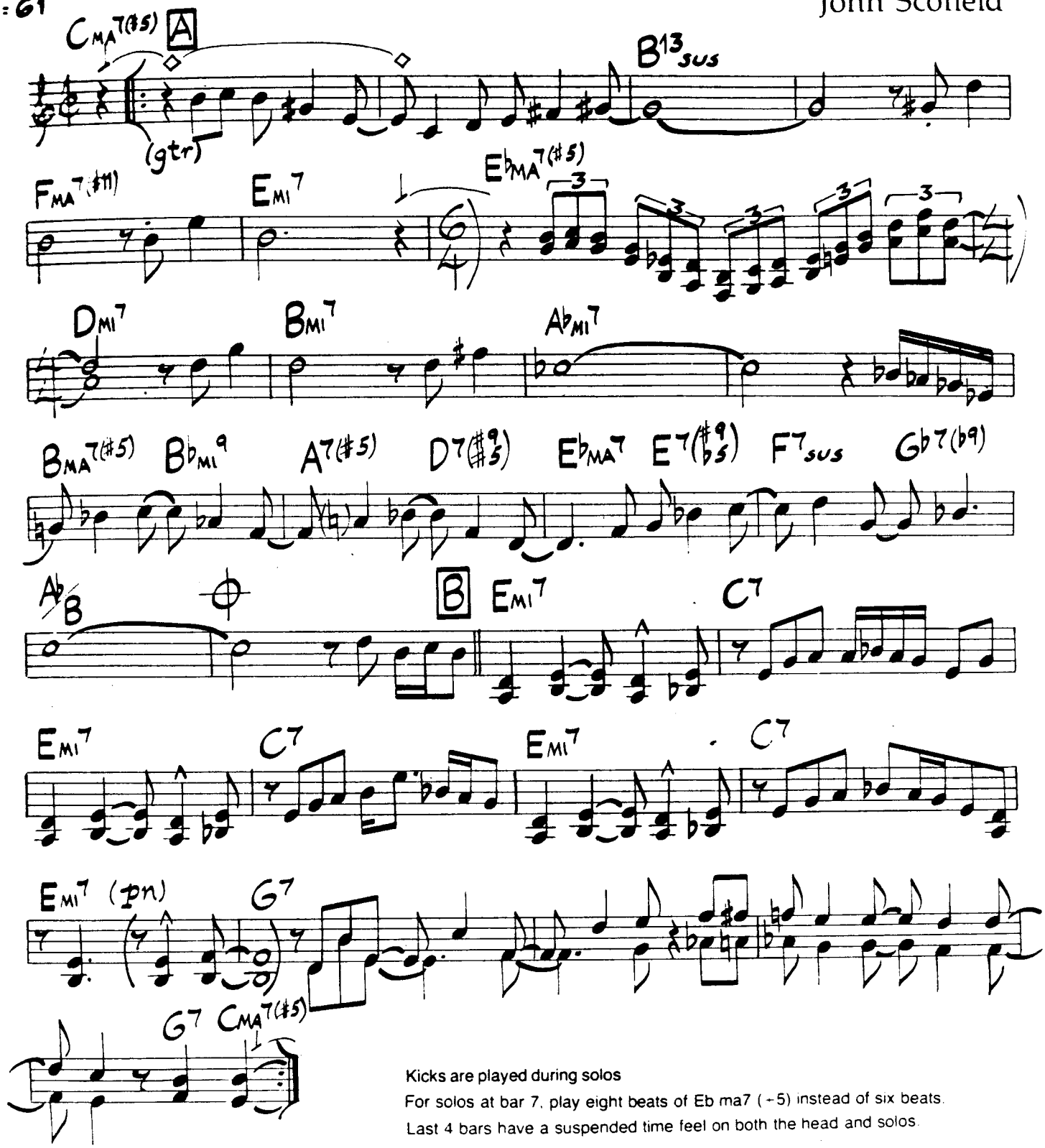
A: B bass plays the rhythm of the chords during the head (whole notes on the last 4 bars)

,t Time Rock Feel

:61

Spoons

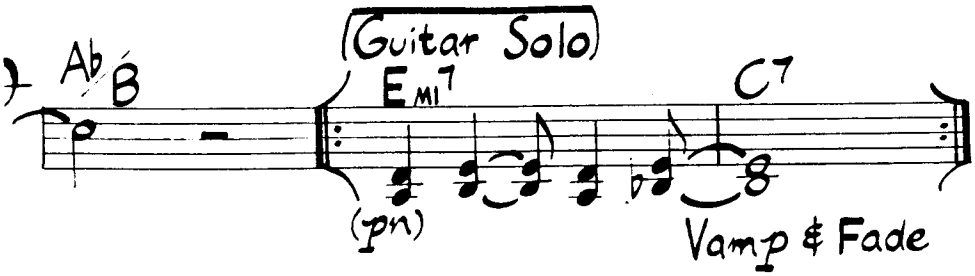
John Scofield



Kicks are played during solos

For solos at bar 7, play eight beats of Eb ma7 (+5) instead of six beats.

Last 4 bars have a suspended time feel on both the head and solos.

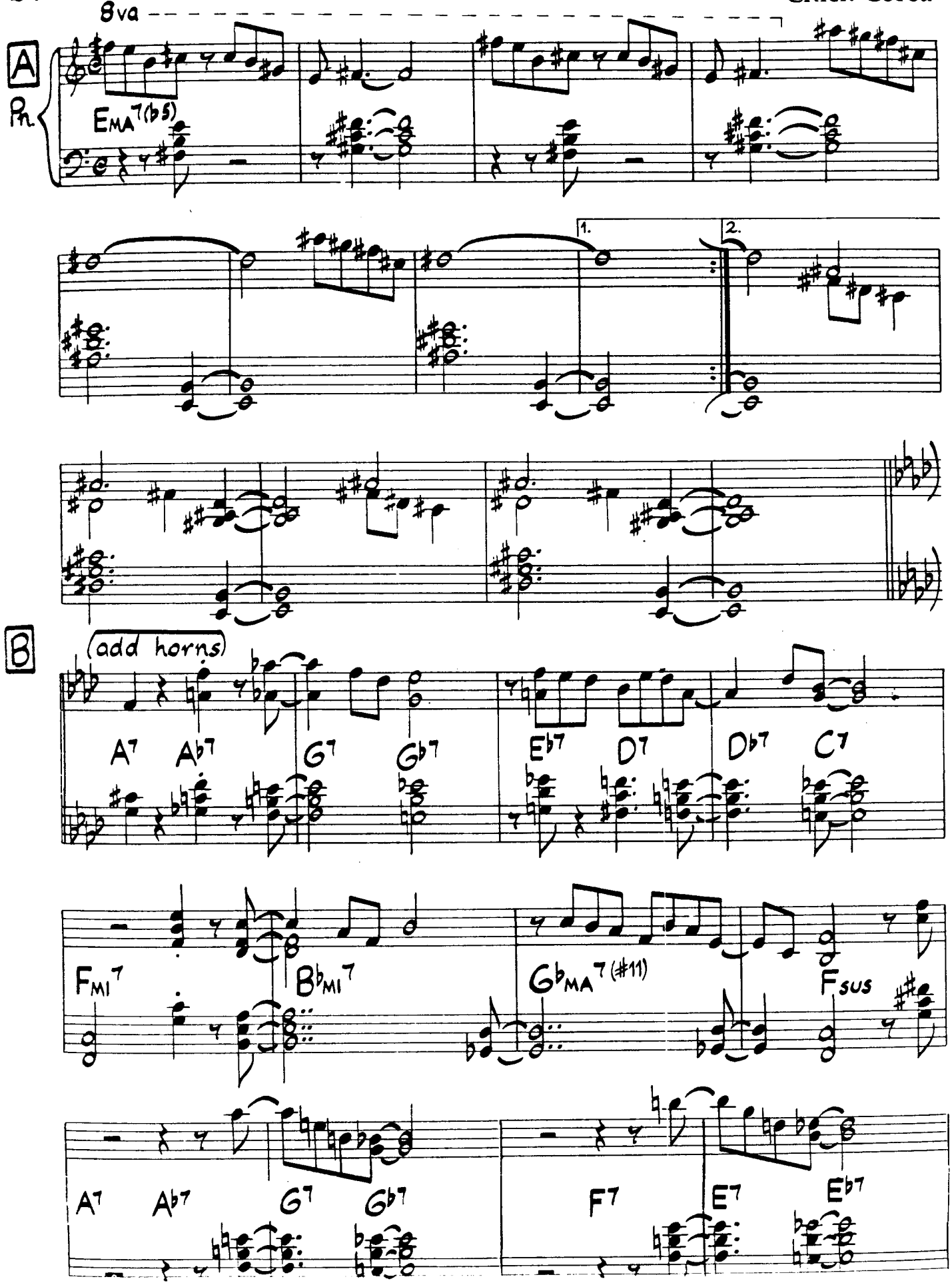


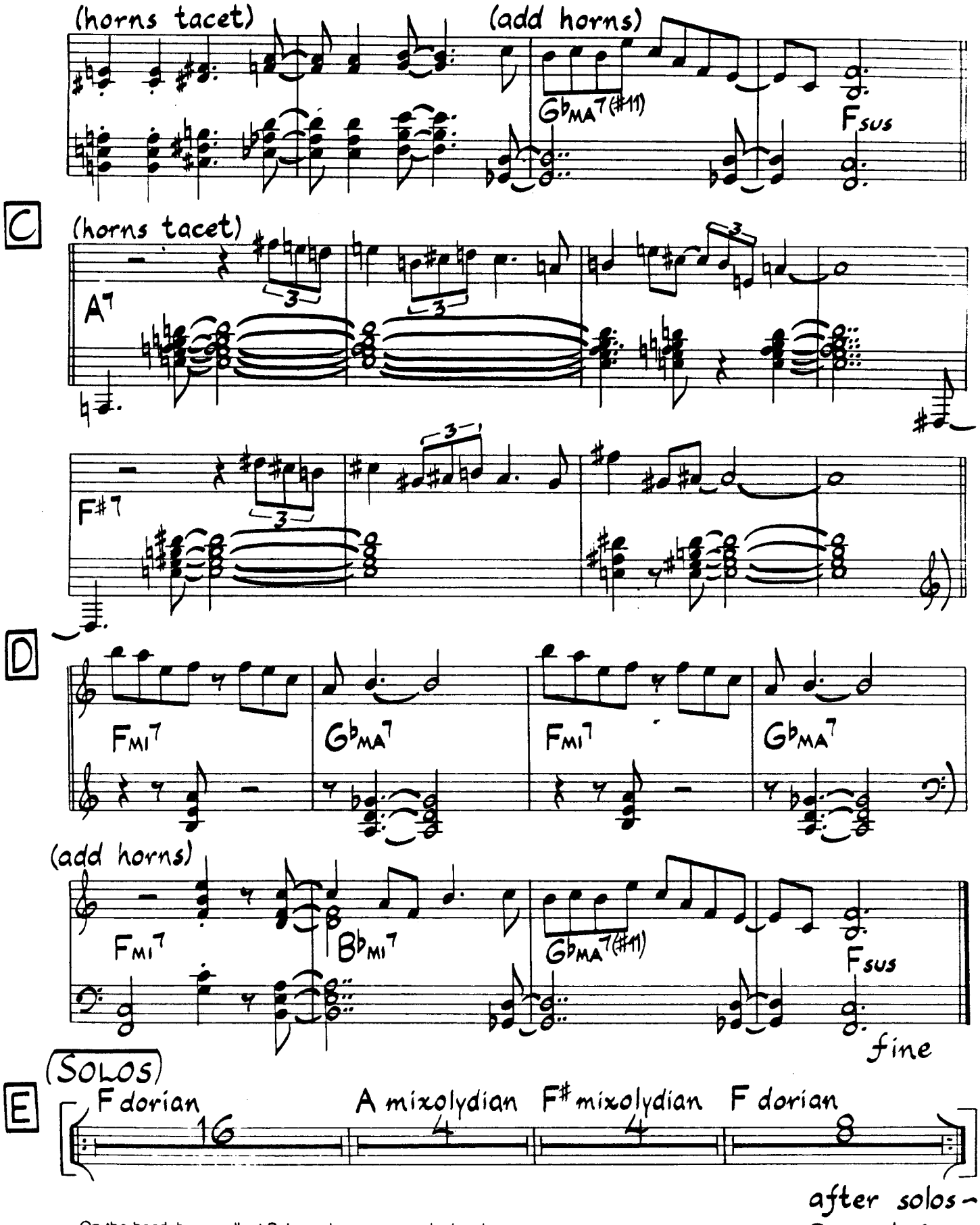
As played on John Scofield's "Who's Who"

1st Swing
♩=296

Straight Up And Down

Chick Corea



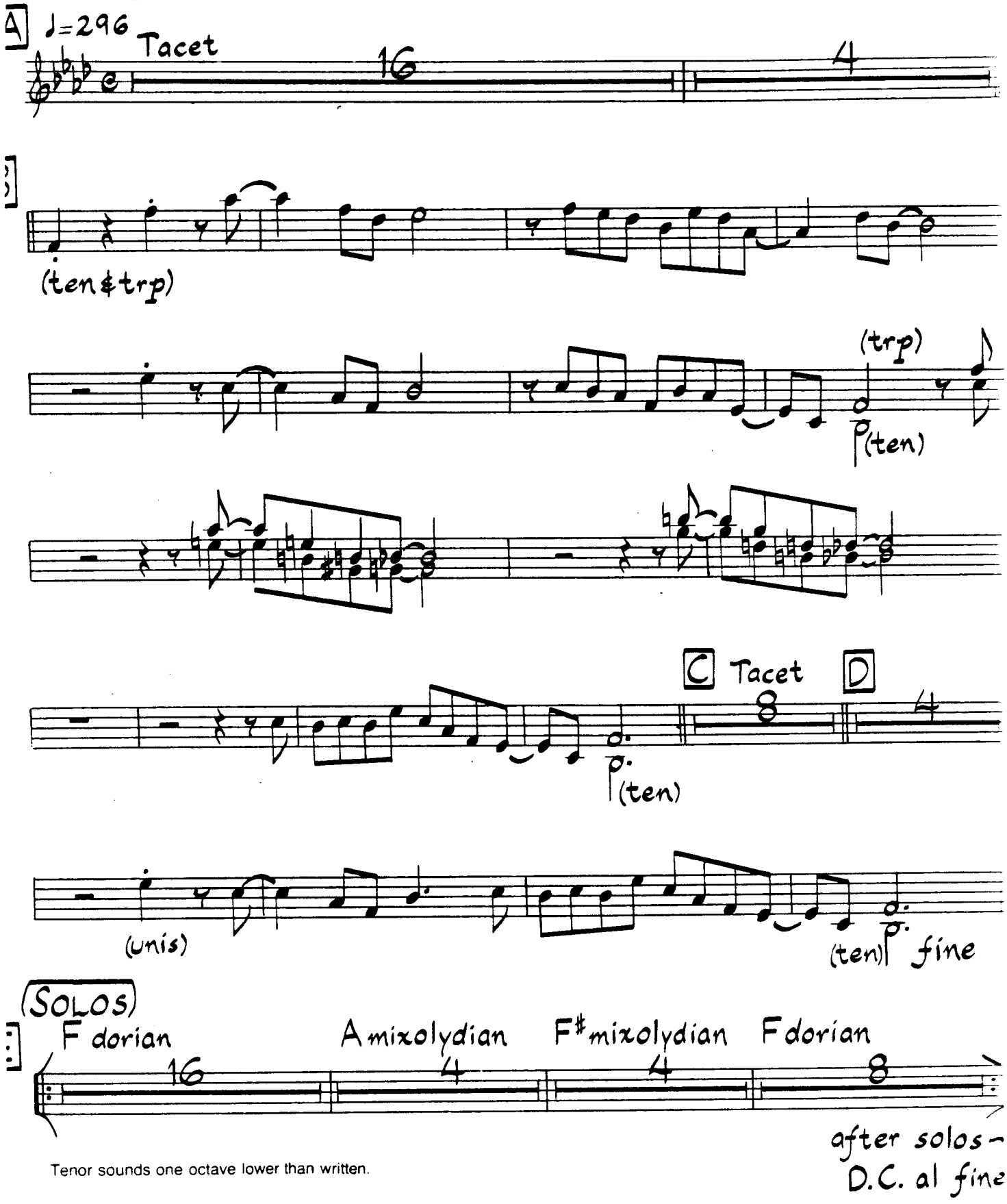


On the head, bass walk at B. has a looser approach elsewhere.

As played on Chick Corea's "Inner Space"

All rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer. In addition, musical sections enclosed in brackets do not appear on the original score and have been derived from the original score and the original recording by the editor with approval of the composer.

1st Swing — Straight Up And Down (Horn Parts)



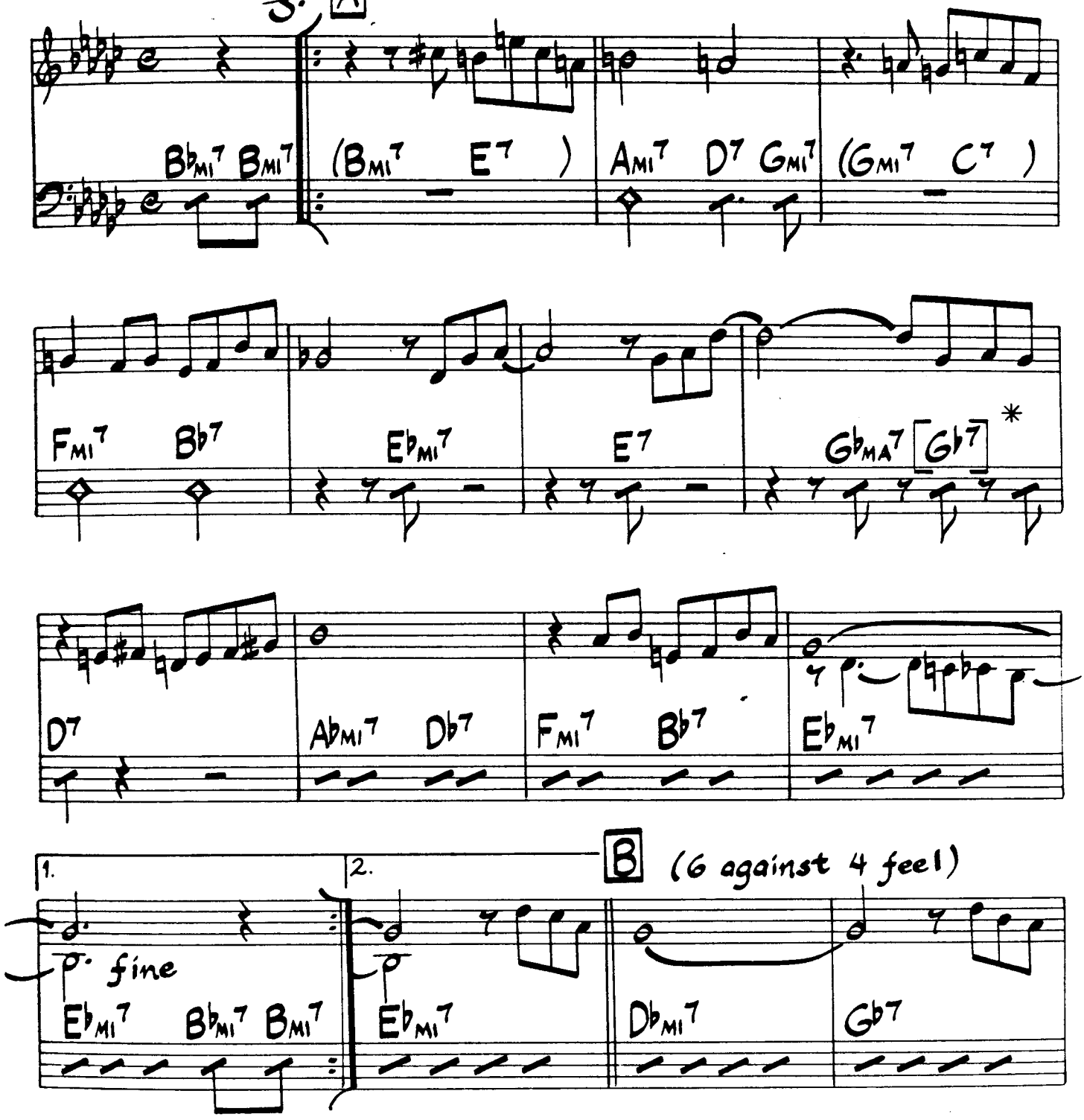
Tenor sounds one octave lower than written.

The original score contained no horn part. This part has been derived from the original score and the original recording by the editor with approval of the composer

Straight Street

Medium Swing
♩ = 194

John Coltrane



*Not used on solos

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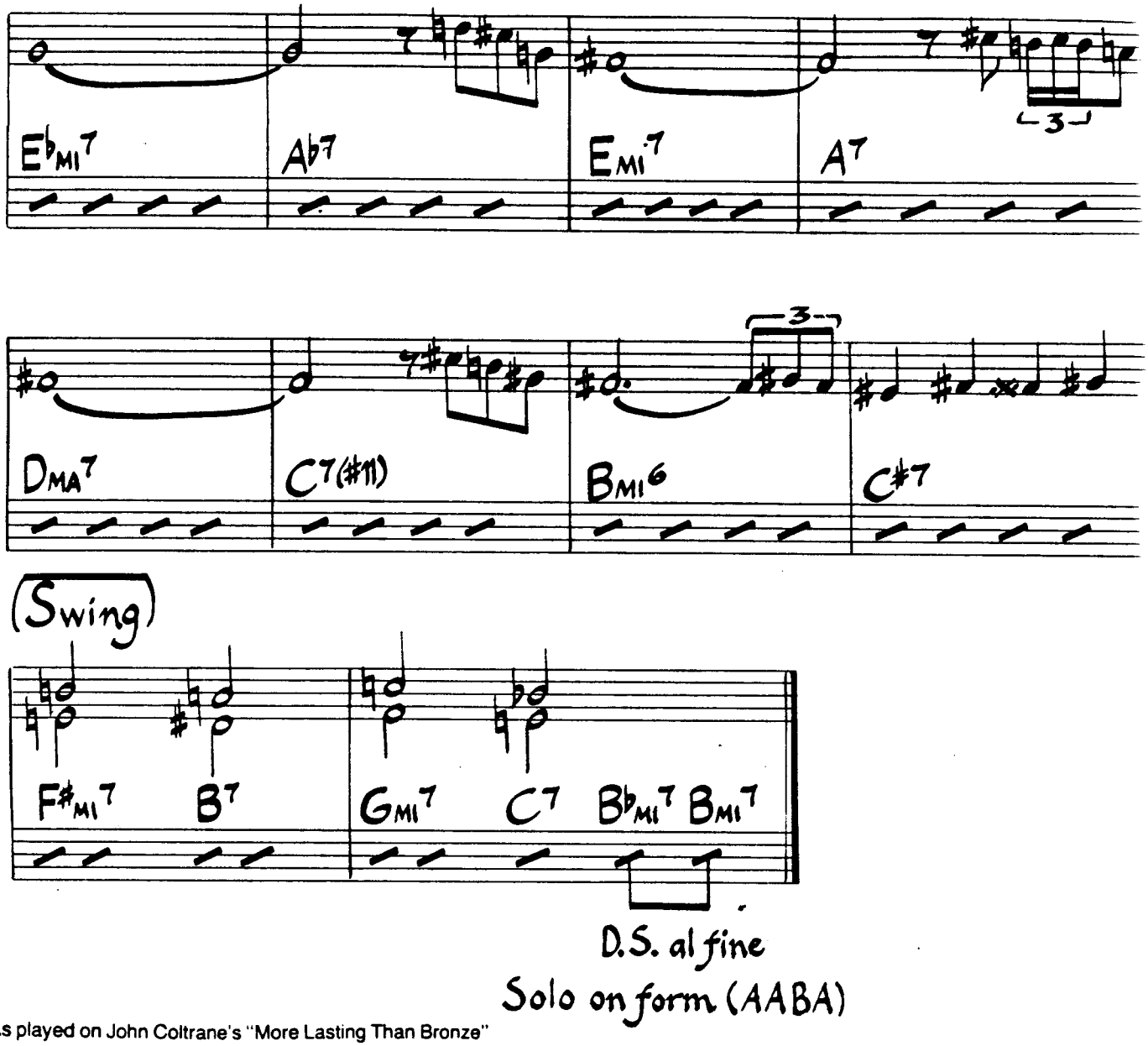
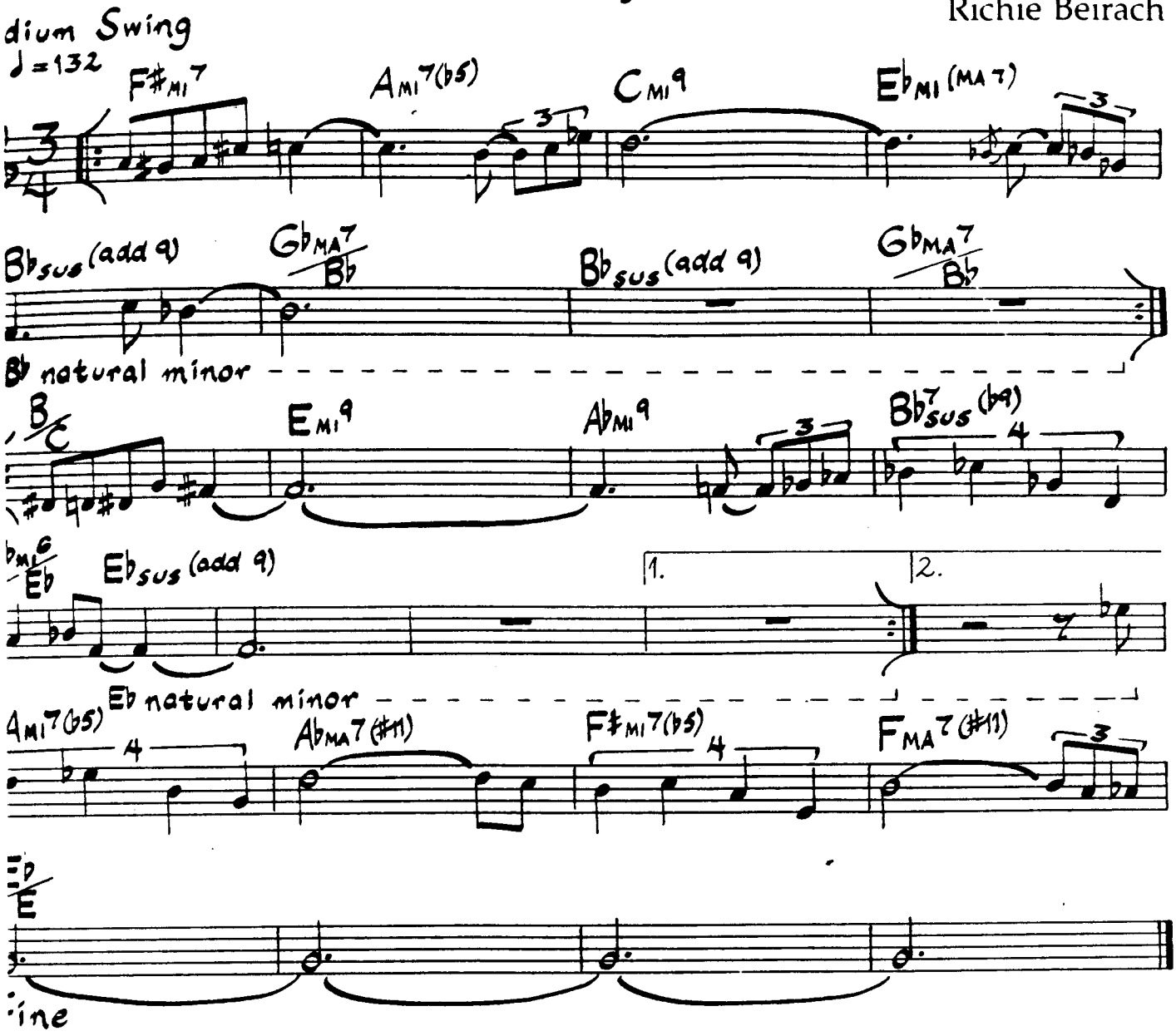


As played on John Coltrane's "More Lasting Than Bronze"

Stray

Richie Beirach



nding: play last 8 bars 3x's, ritard to fine

played on John Abercrombie's "Abercrombie Quartet"

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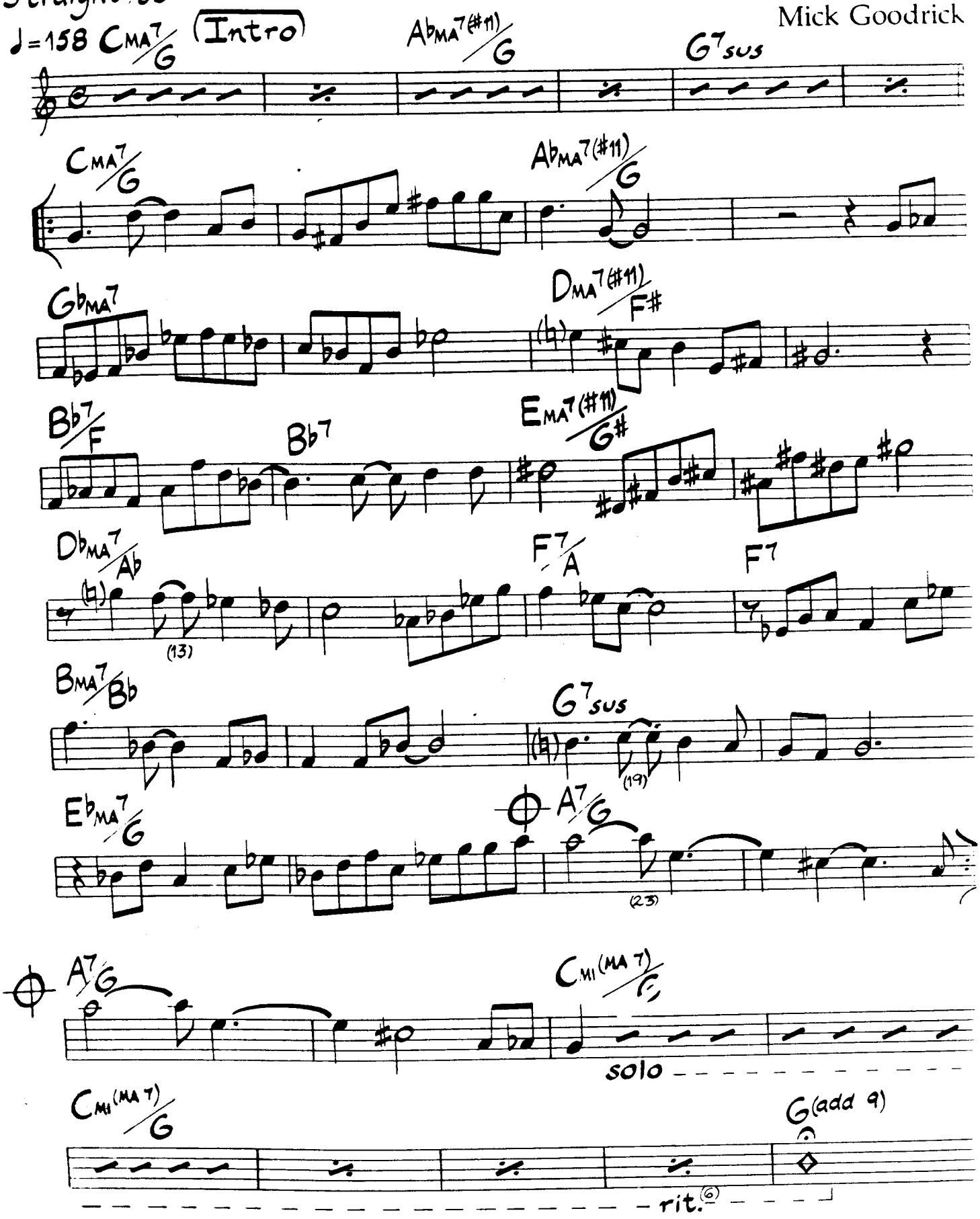
Summer Band Camp

Medium
Straight 1/8s

Mick Goodrick



Chords and bass line follow the rhythm of the melody (especially in bars 13, 19, 20, 23 & 24).

As played on Gary Burton's "Easy As Pie"

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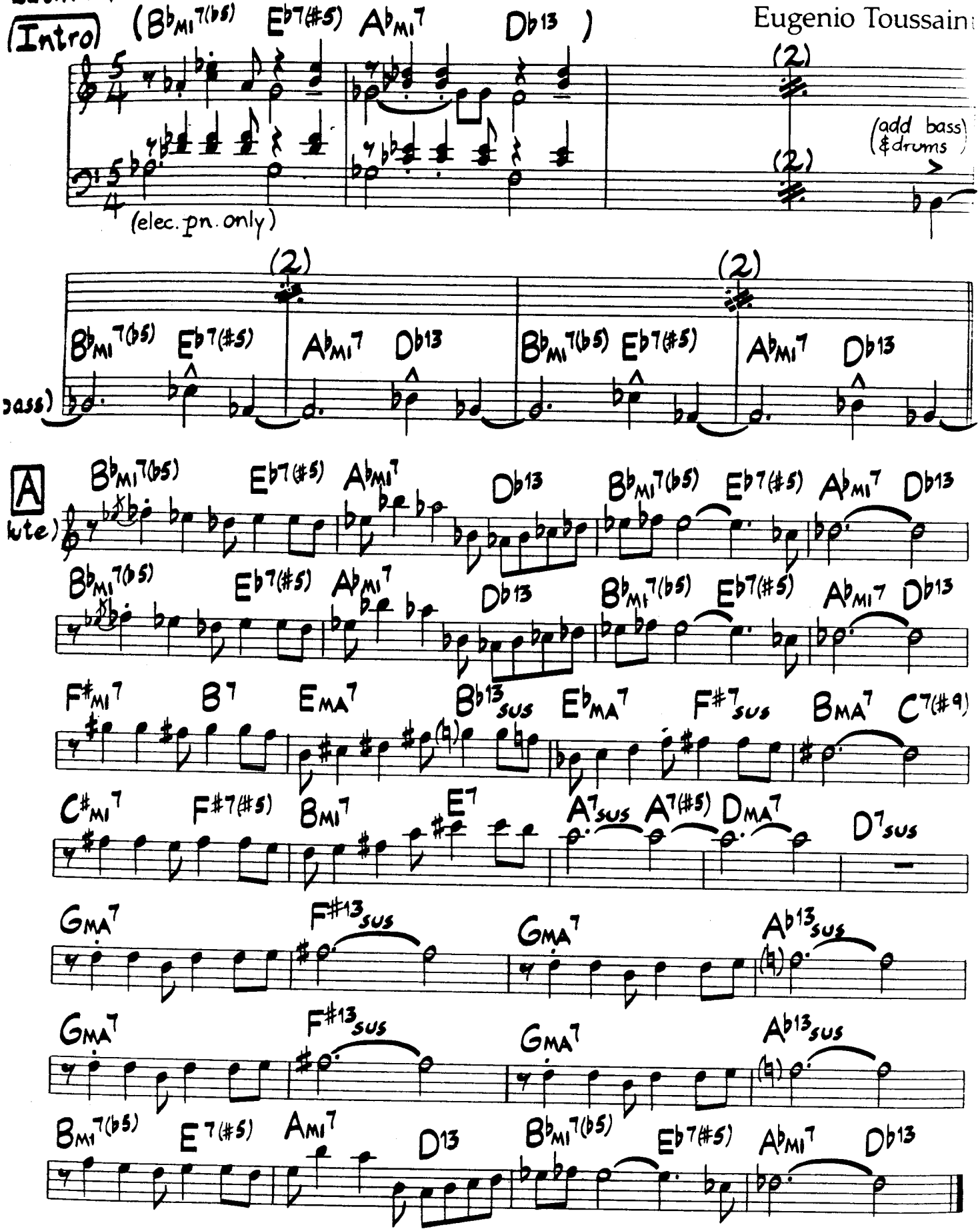
Sunset At Sunset

Eugenio Toussain



Form on record: Intro, Head, Intro vamp for 4 bars, Piano solo on A, Drum solo on vamp, Out head, Vamp and fade.

During head and solos, bass plays on 1 and 4: only on vamp does it anticipate 1.

As played on SACBE's "Street Corner"

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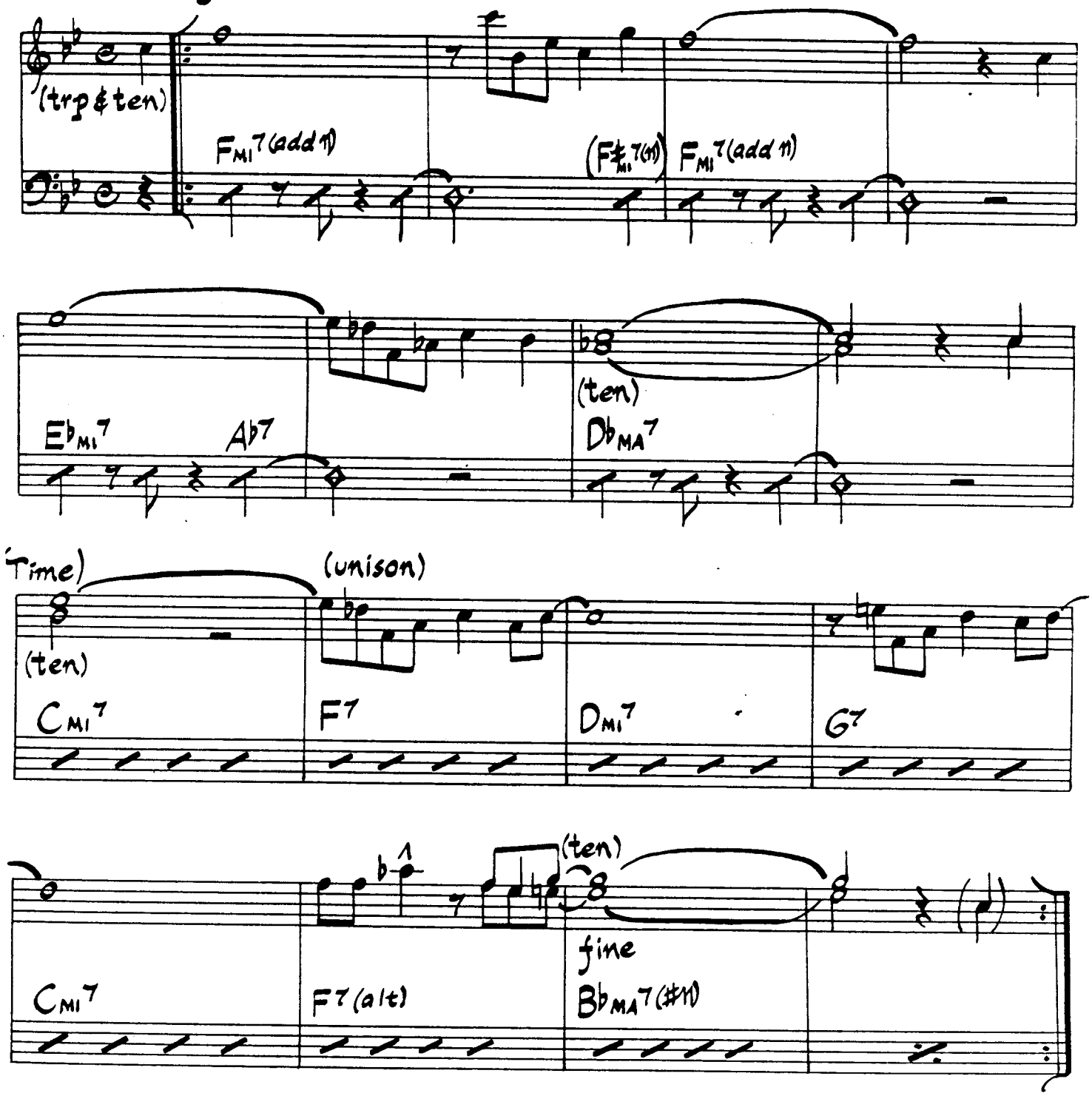
Suspended Sentence

Medium Swing ♩=220

Wayne Shorter



Solos in 4 (figure not played)

Chord in parenthesis used on head only.

Tenor sounds one octave lower than written.

As played on John Coltrane's "Trane Tracks"

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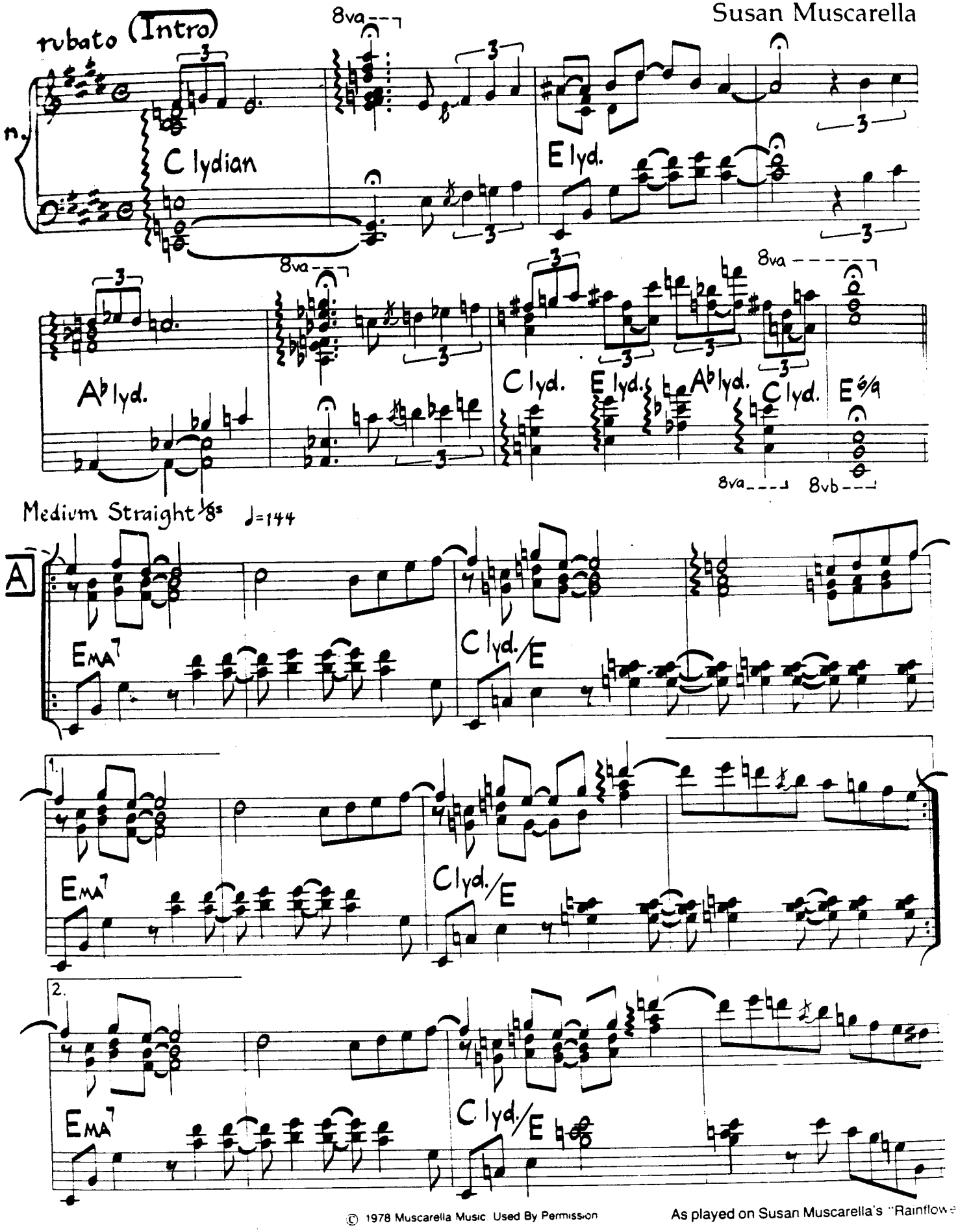
A Sweet And Sorrowful Fantasy

Susan Muscarella



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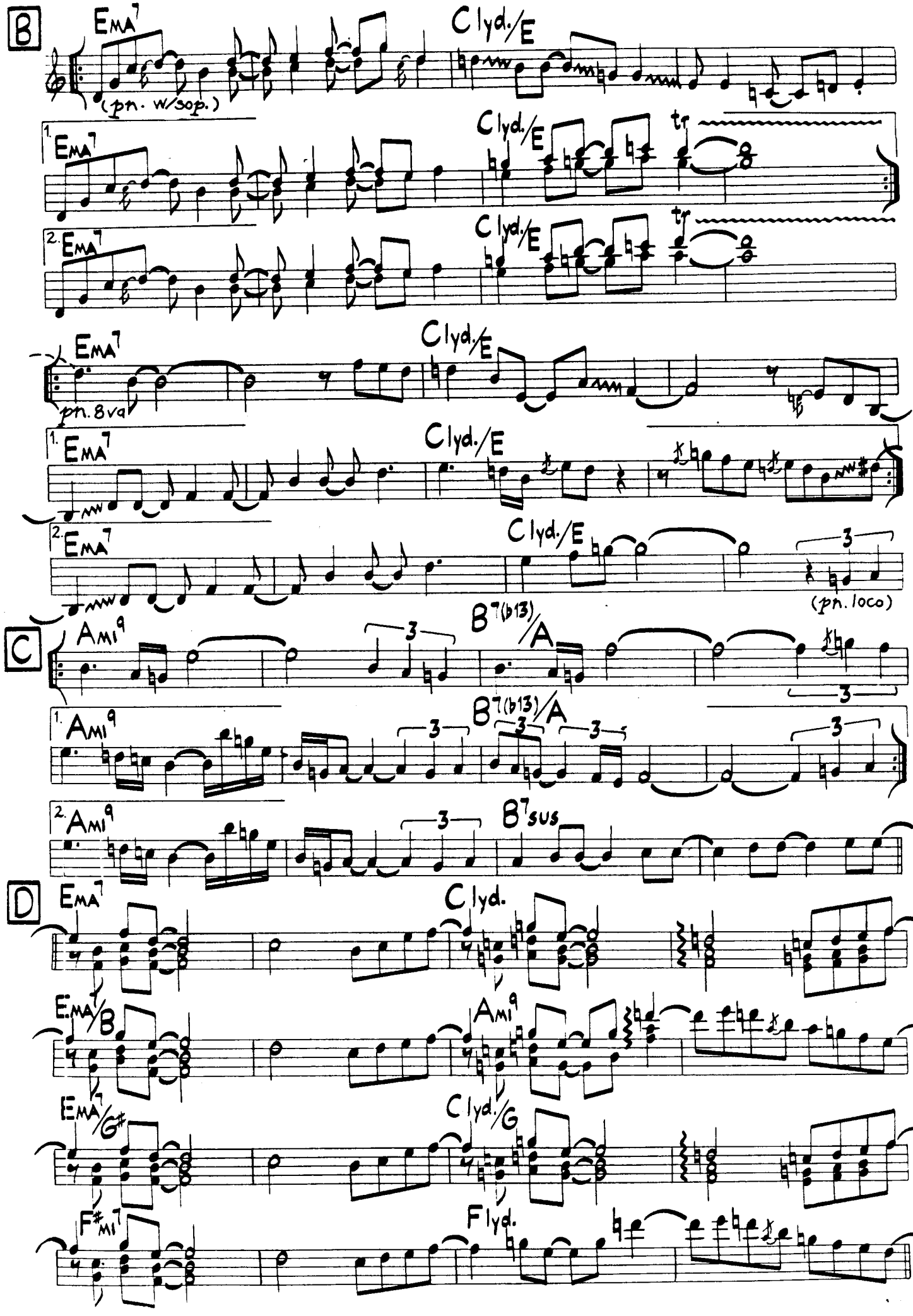
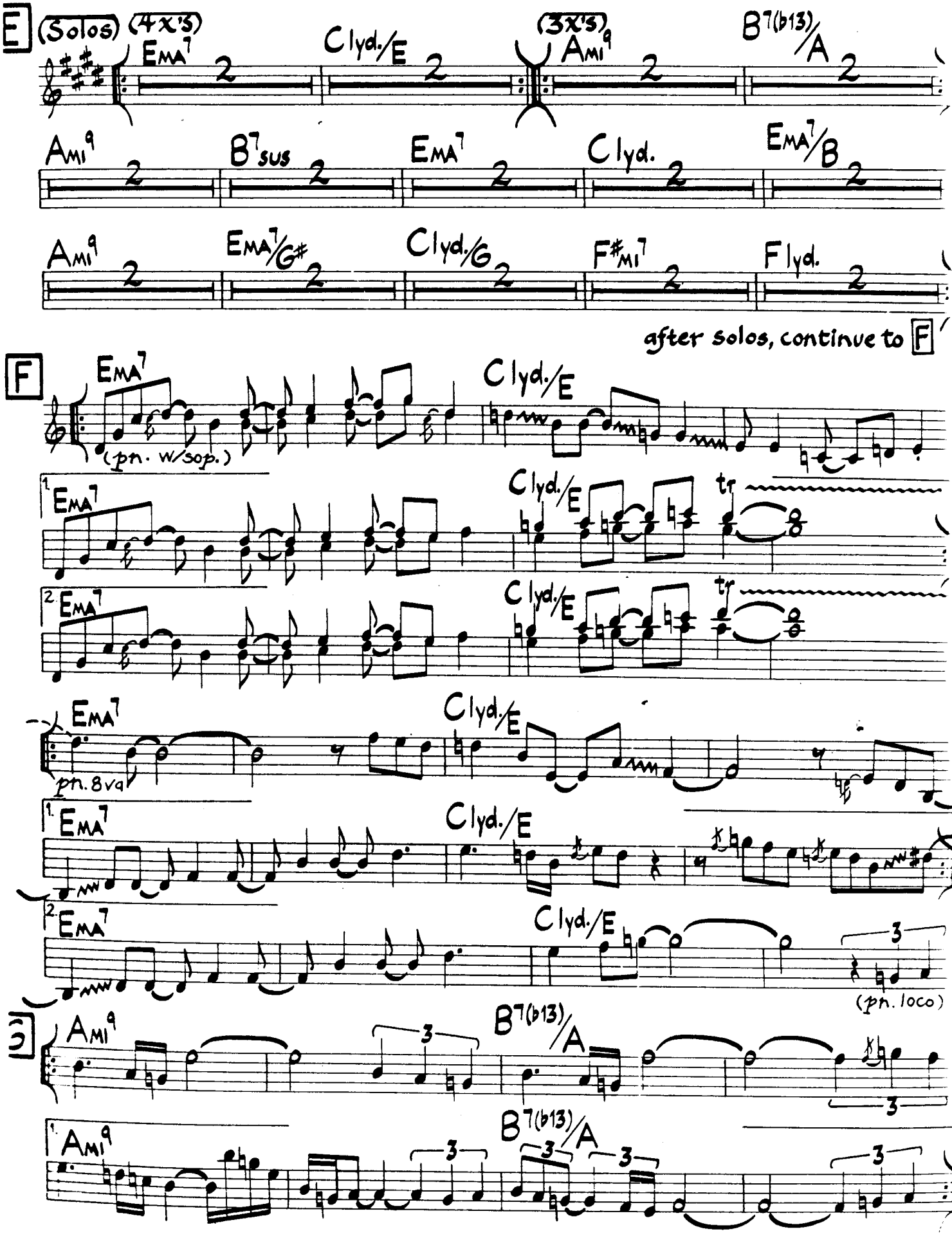
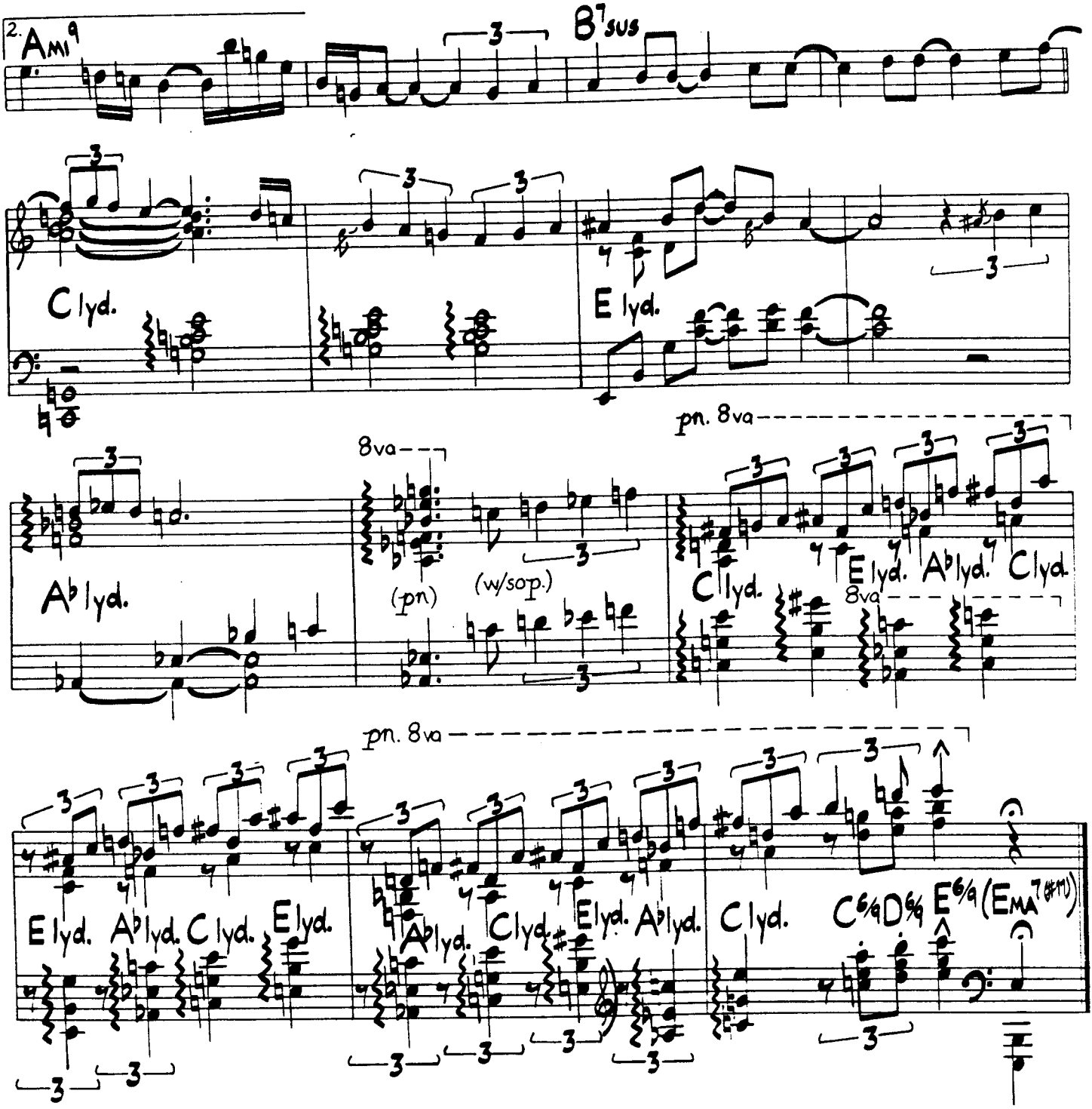
As played on Susan Muscarella's "Rainflow

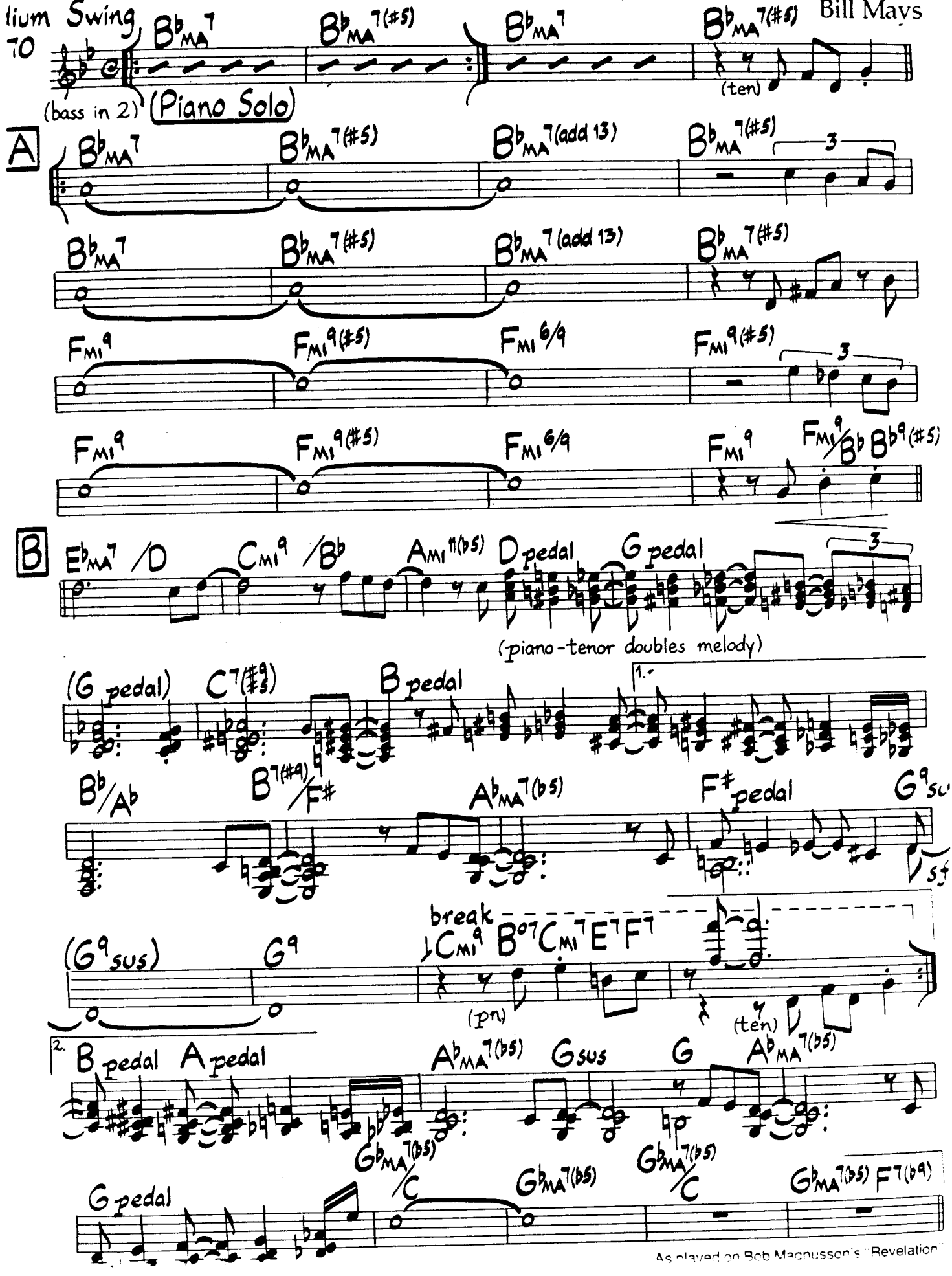

B
EMA7
Clyd./E
(pn. w/sop.)
1.
2.
tr
pn. 8va
(pn. loco)
C
AMI9
B7(b13)/A
B7sus
D
Clyd.
EMA7/B
AMI9
EMA7/G#
Clyd./G
F#MI7
Flyd.

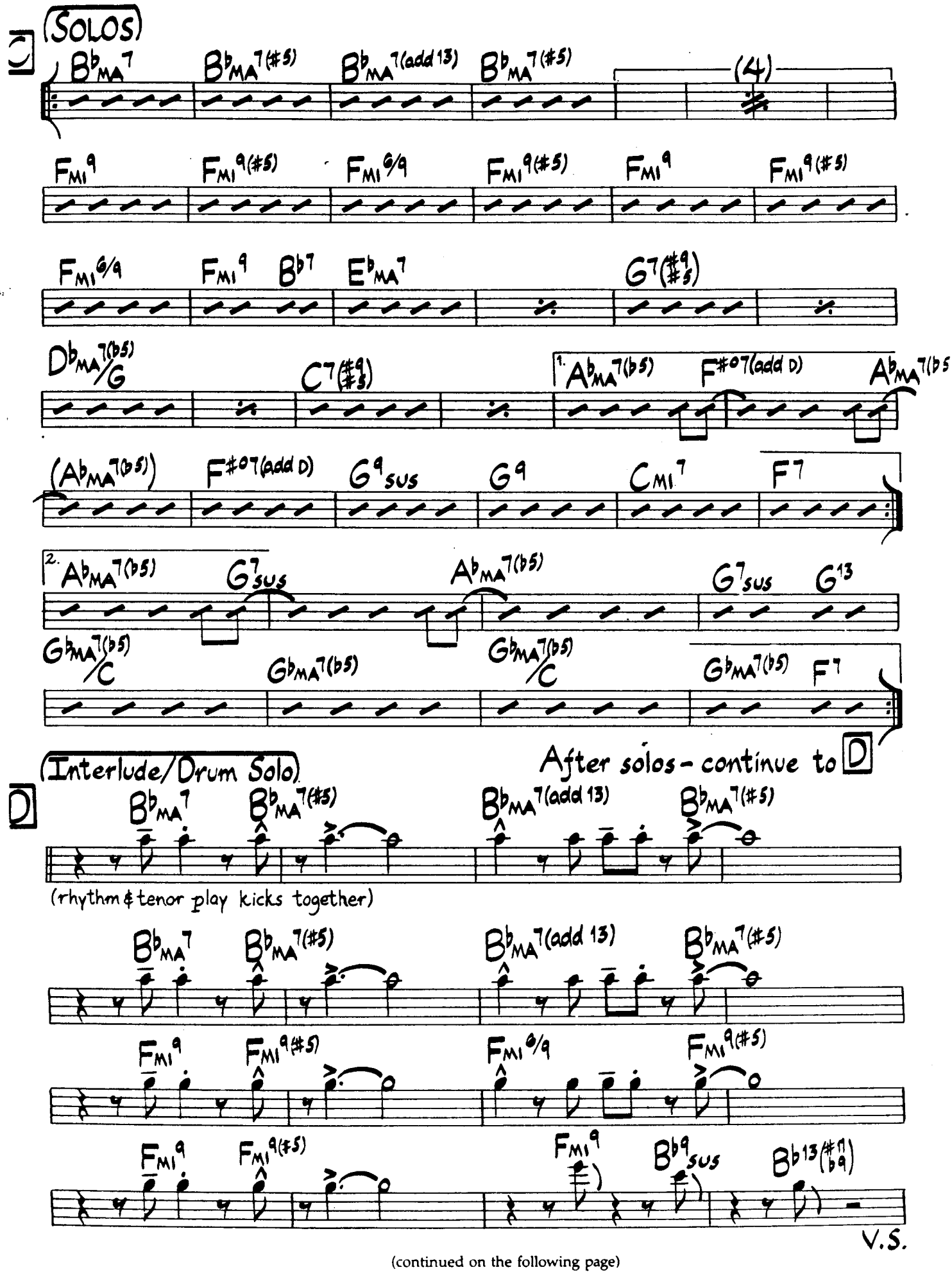

E
(Solos) (4x's)
EMA7
Clyd./E
(3x's)
AMI9
B7(b13)/A
AMI9
B7sus
EMA7
Clyd.
EMA7/B
AMI9
EMA7/G#
Clyd./G
F#MI7
Flyd.
after solos, continue to F
F
EMA7
(pn. w/sop.)
Clyd./E
1
EMA7
Clyd./E
tr
2
EMA7
Clyd./E
tr
EMA7
pn. 8va
Clyd./E
1.
EMA7
Clyd./E
2
EMA7
Clyd./E
3
(pn. loco)
AMI9
B7(b13)/A
1.
AMI9
B7(b13)/A



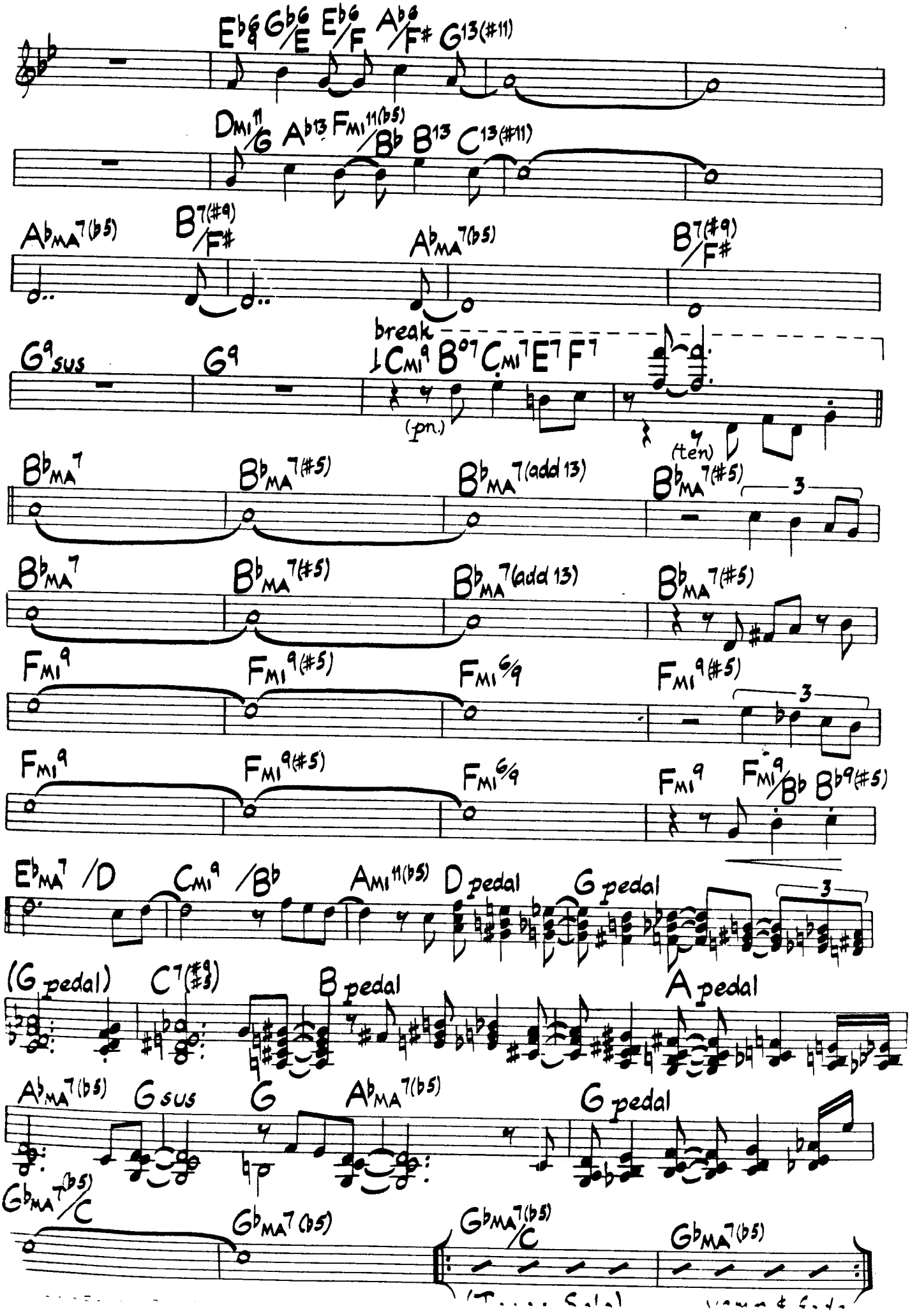
Half-time rock feel implied at letters C and G. Bass plays same rhythms as piano left hand for the last four bars of the tune.

Take Some Time To Walk With The One You Love





(continued on the following page)

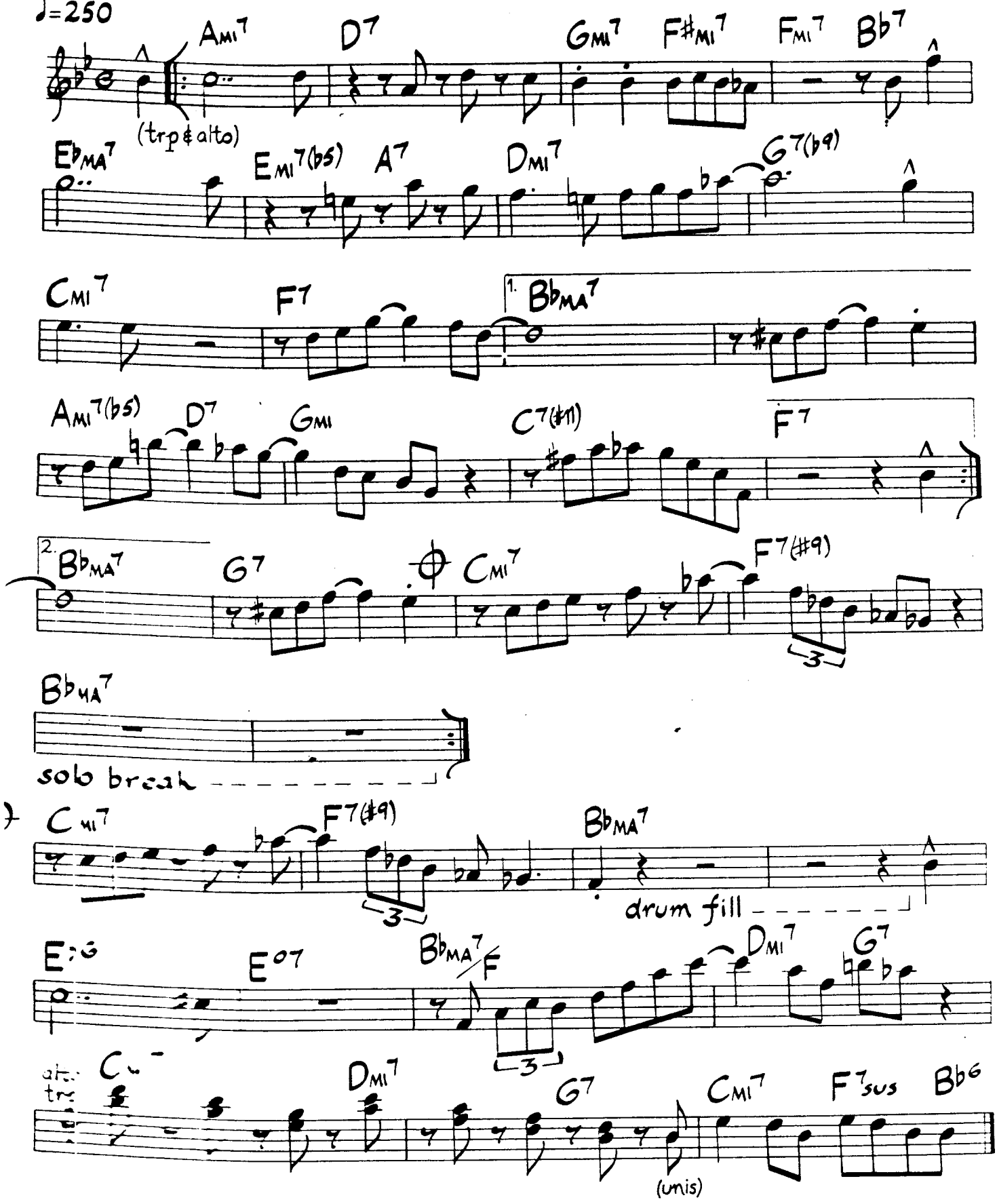

Eb6/9 Gb6/E Eb6/F Ab6/F# G13(#11)
Dmi11/G Ab13 Fmi11(b5)/Bb B13 C13(#11)
AbMA7(b5) B7(#9)/F# AbMA7(b5) B7(#9)/F#
G9sus G9 break Cmi9 B07 Cmi7 E7 F7
(pn.) (ten)
BbMA7 BbMA7(#5) BbMA7(add 13) BbMA7(#5) 3
BbMA7 BbMA7(#5) BbMA7(add 13) BbMA7(#5)
Fmi9 Fmi9(#5) Fmi6/9 Fmi9(#5) 3
Fmi9 Fmi9(#5) Fmi6/9 Fmi9 Fmi9/Bb Bb9(#5)
EbMA7/D Cmi9/Bb Ami11(b5) D pedal G pedal 3
(G pedal) C7(#9) B pedal A pedal
AbMA7(b5) G sus G AbMA7(b5) G pedal
GbMA7/C GbMA7(b5) GbMA7/C GbMA7(b5)

Teaneck

Nat Adderley

Fast Bop

♩=250



As heard on Nancy Wilson/Cannonball Adderley's "Cannonball Adderley & Nancy Wilson"

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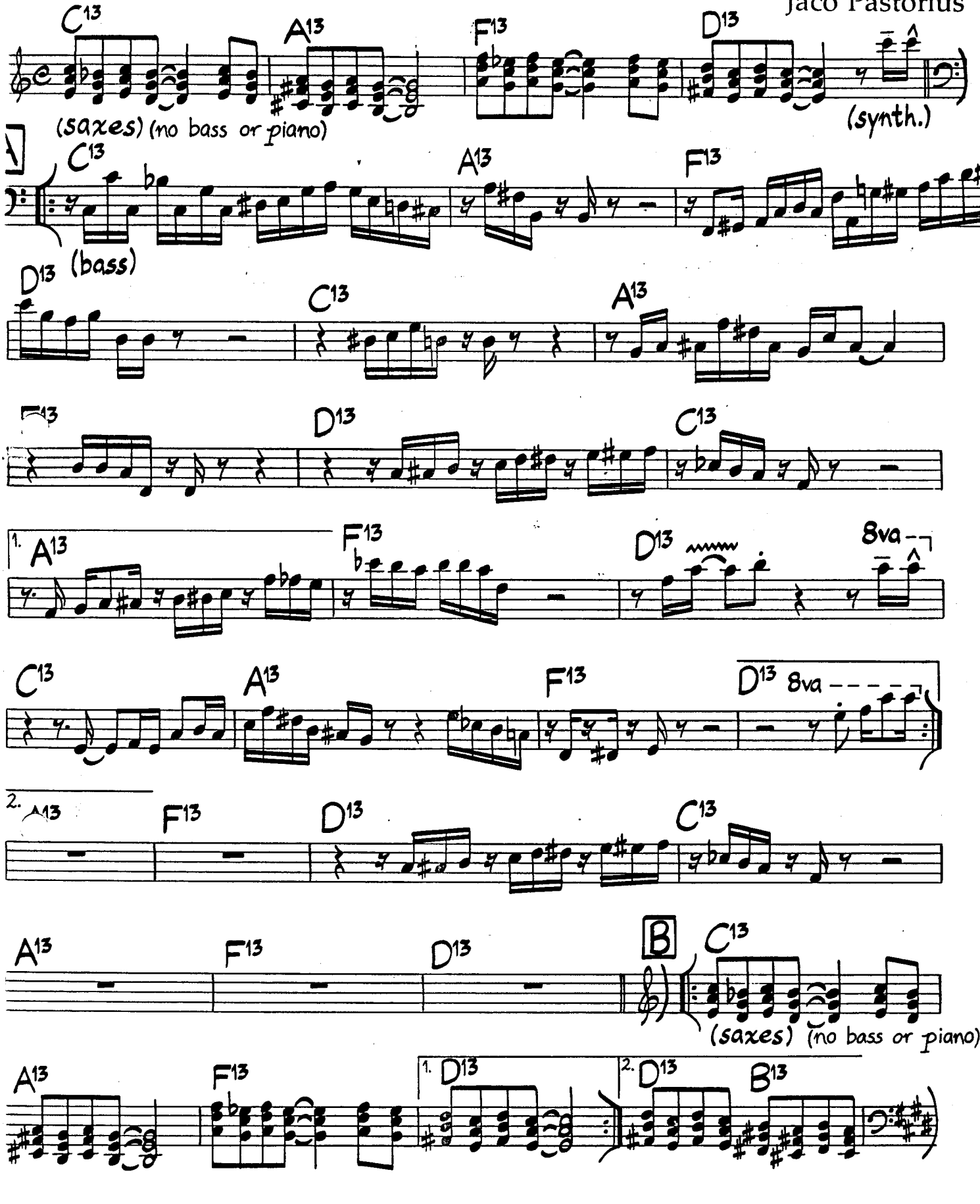
edium-Up

unk ♩=128

Teen Town

Jaco Pastorius



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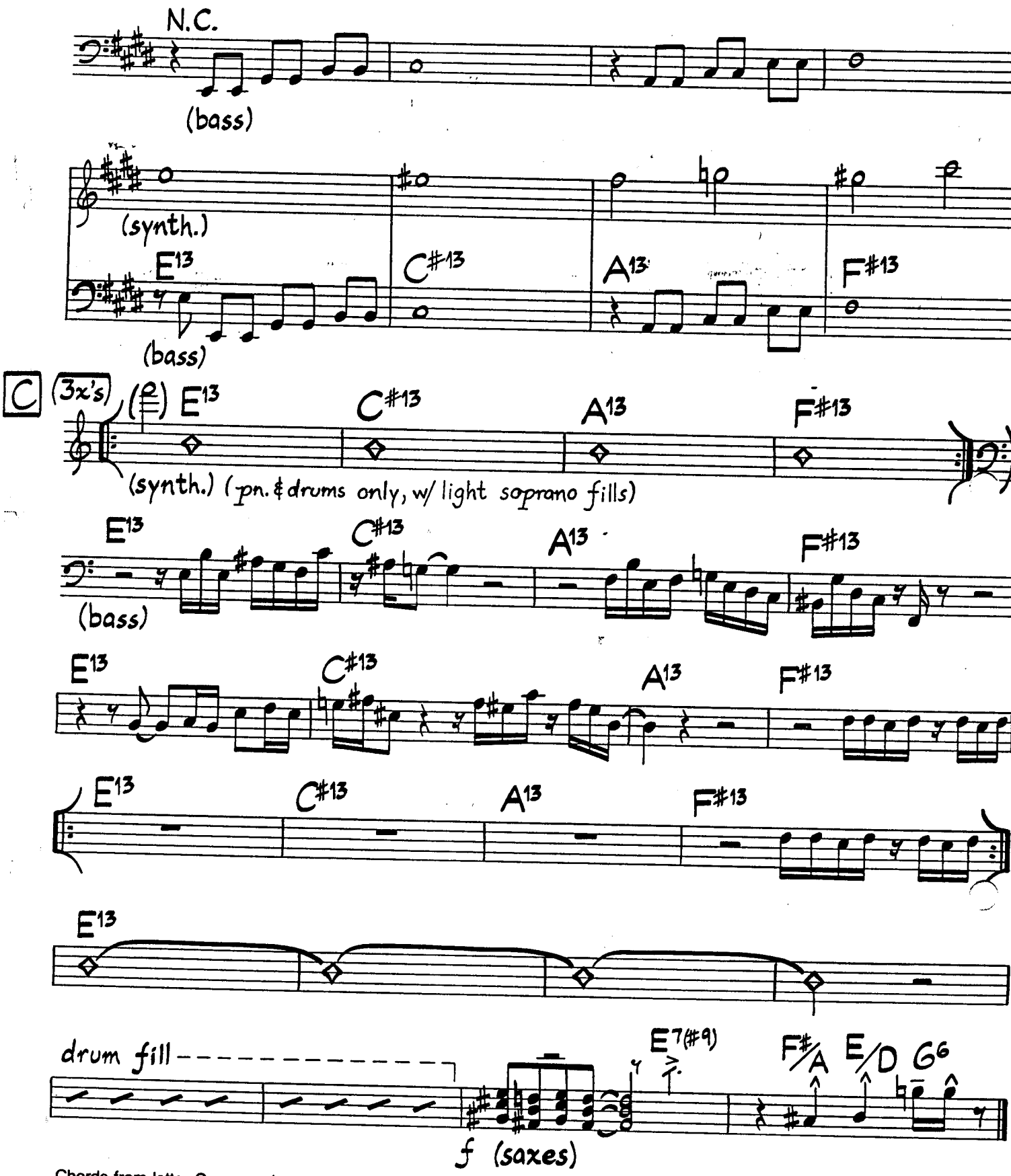
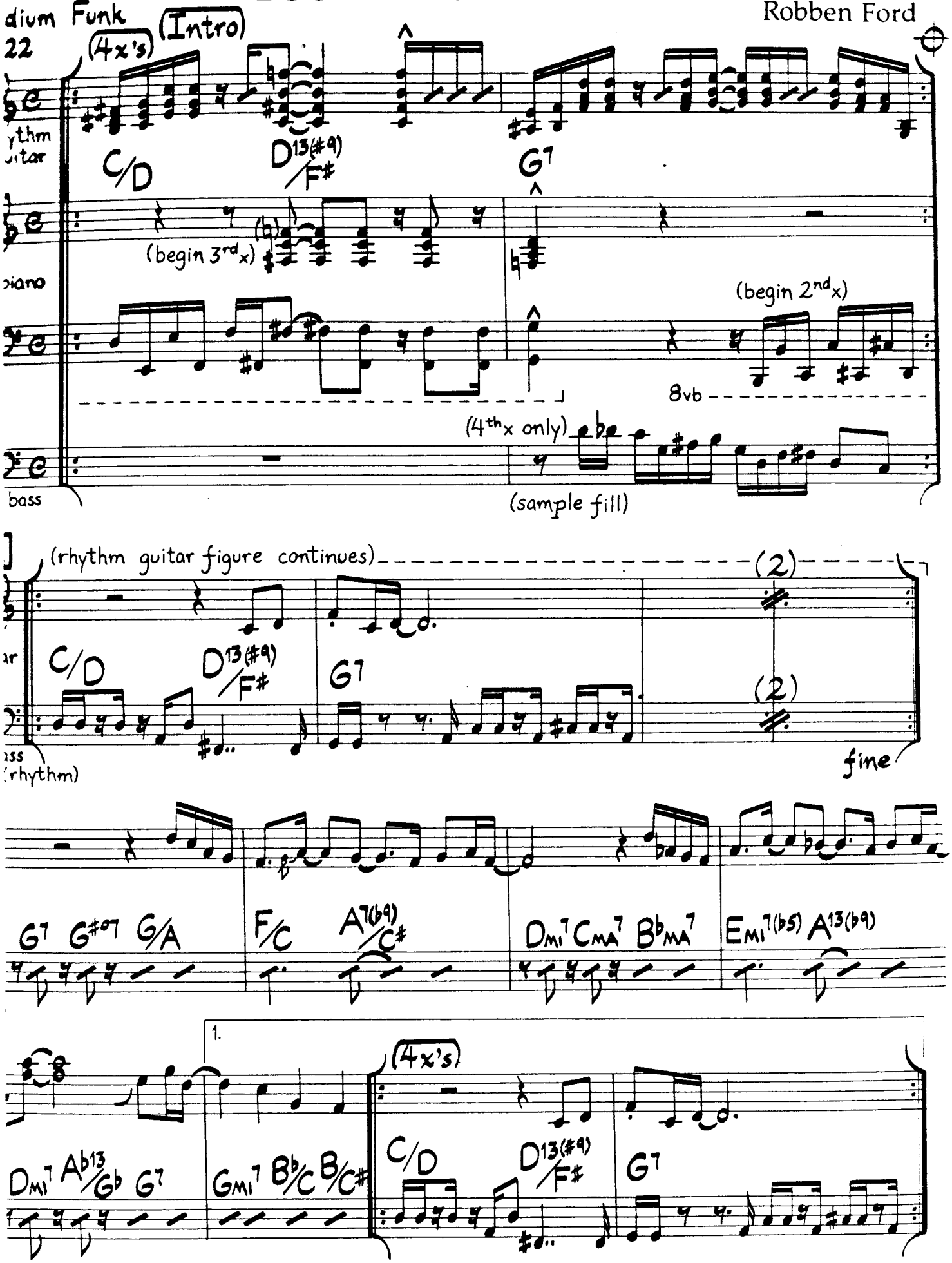


Chords from letter C on may have #11 added.

As played on Weather Report's "Heavy Weather"

Tee Time For Eric

Robben Ford



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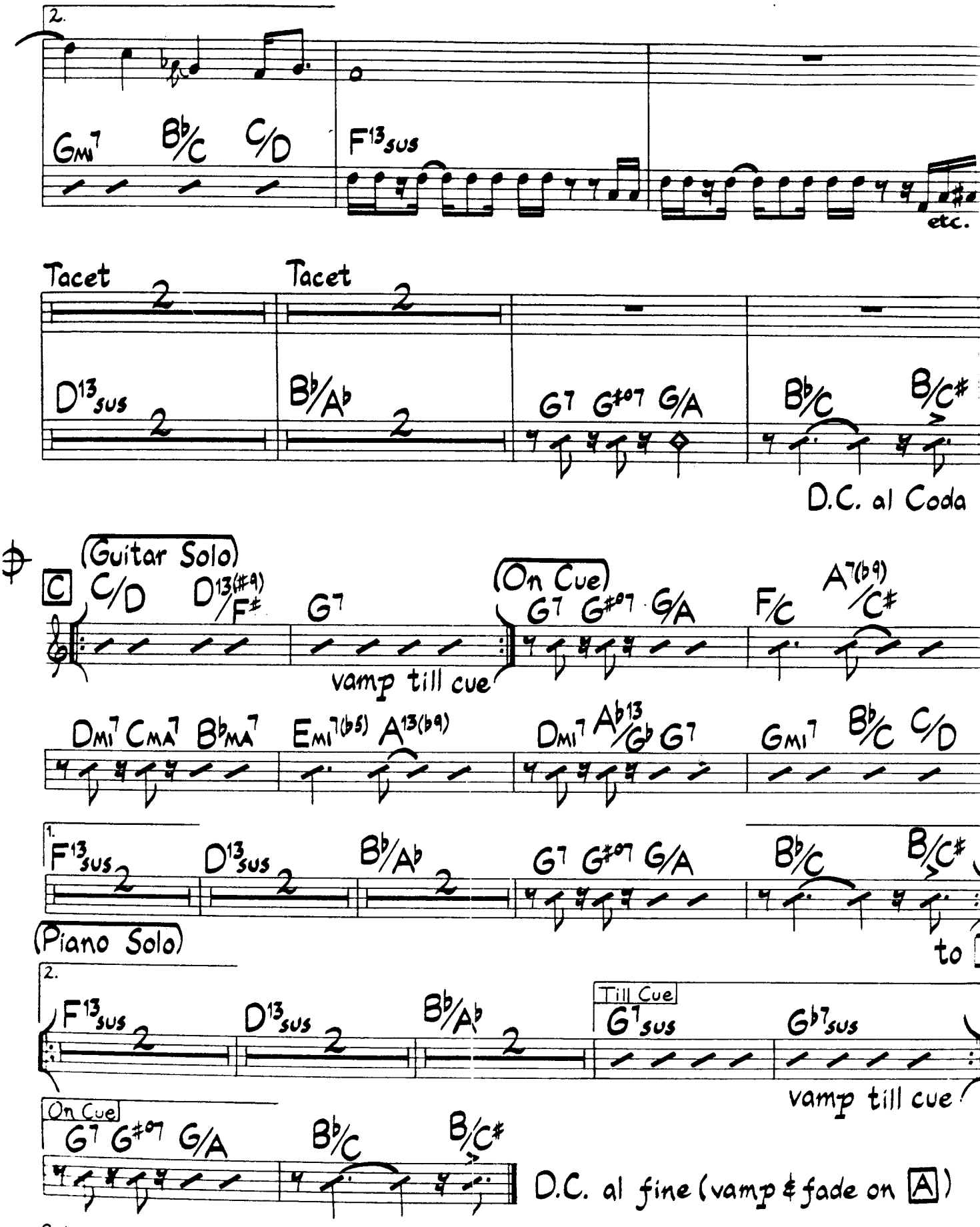


Guitar written where it sounds.

As played on Robben Ford's "The Inside Story"

9

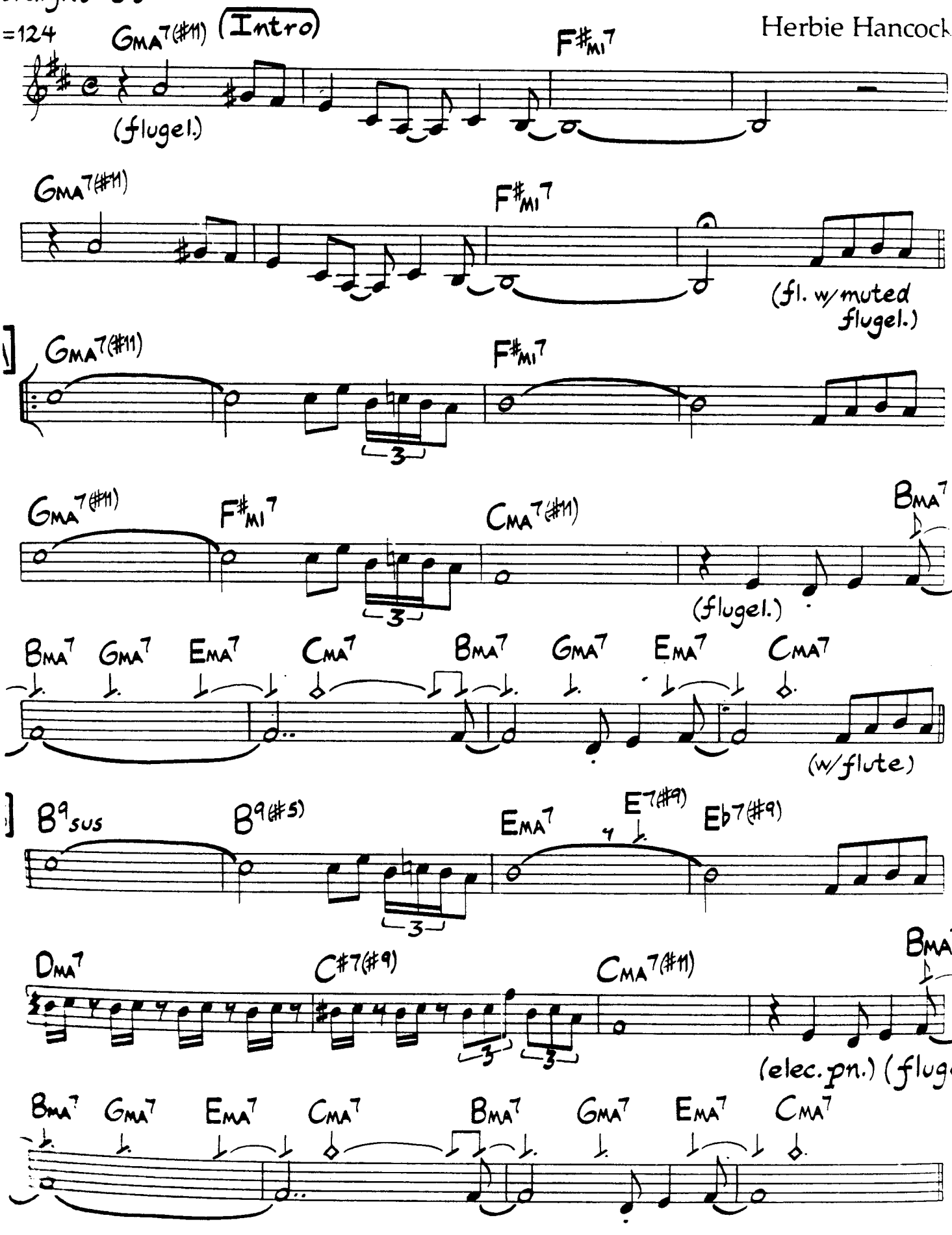
edium

raight 1/8 s

=124

Tell Me A Bedtime Story

Herbie Hancock



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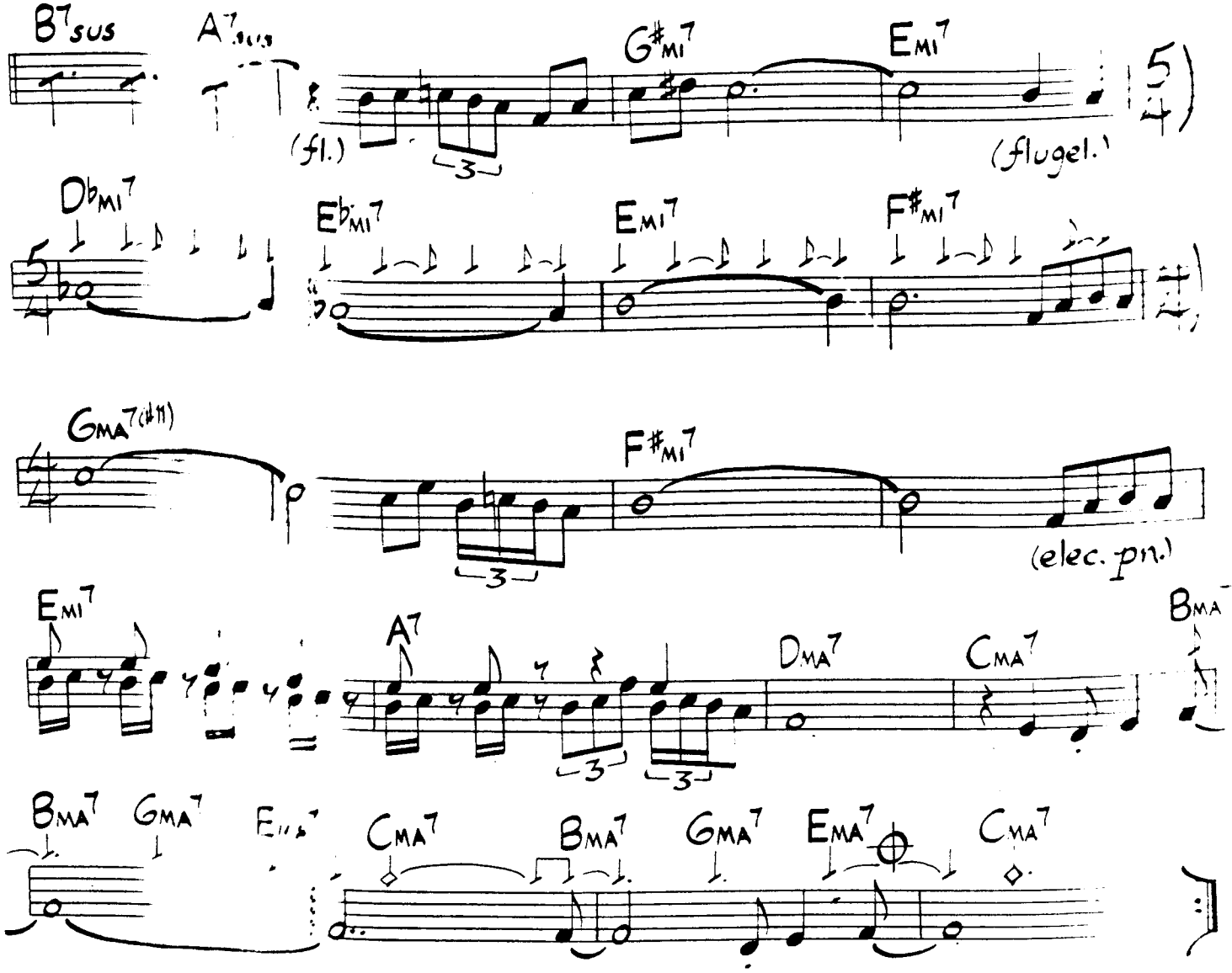


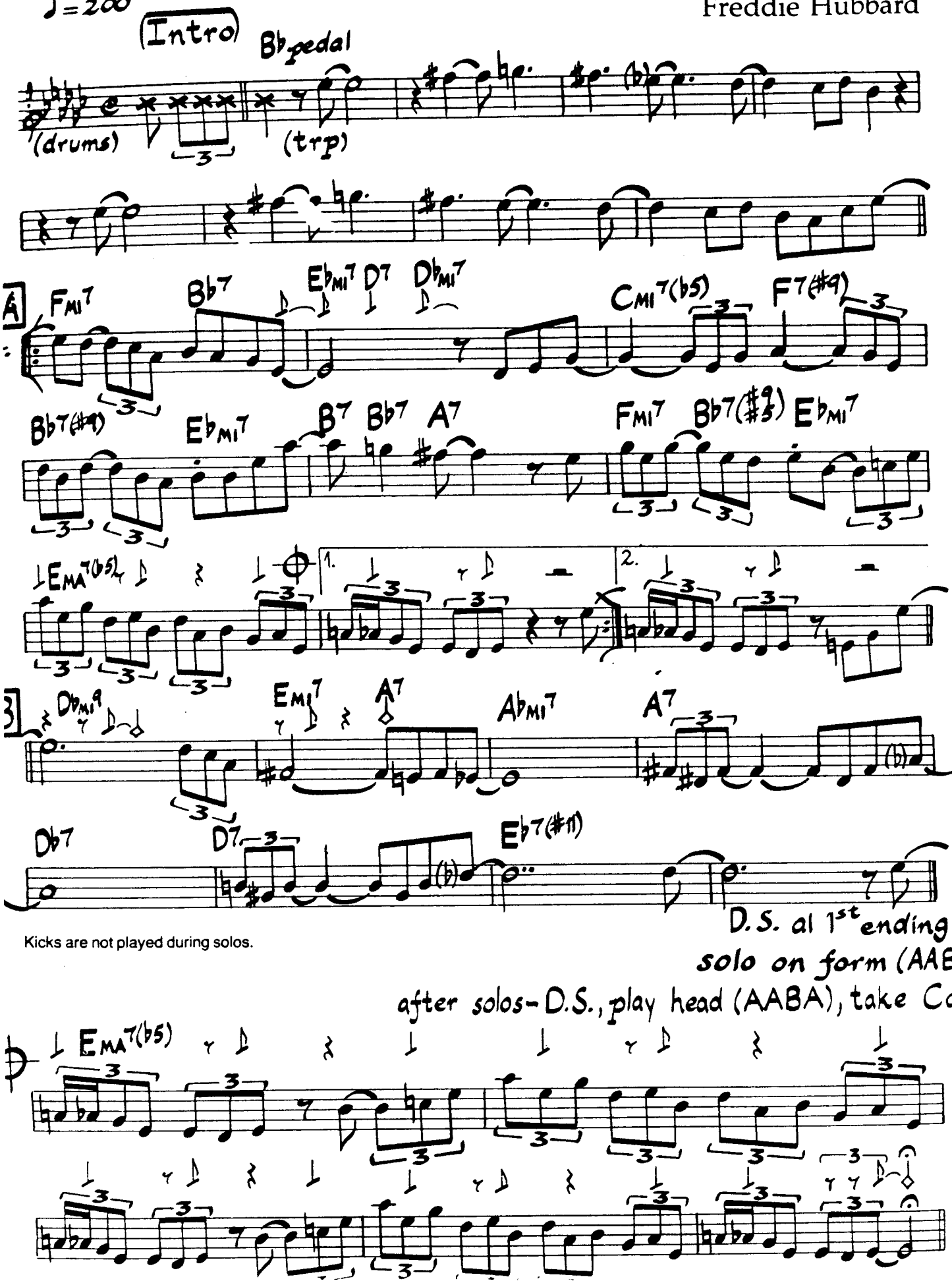
Form on recording: [illegible] melody. A B Piano solo. C melody. B C melody. coda. Drums play double-time feel except during the [illegible] ng with Bma7 (3 times) and the 5/4 section.

As played on [illegible] at Albert Rotunda"

Thermo

Freddie Hubbard

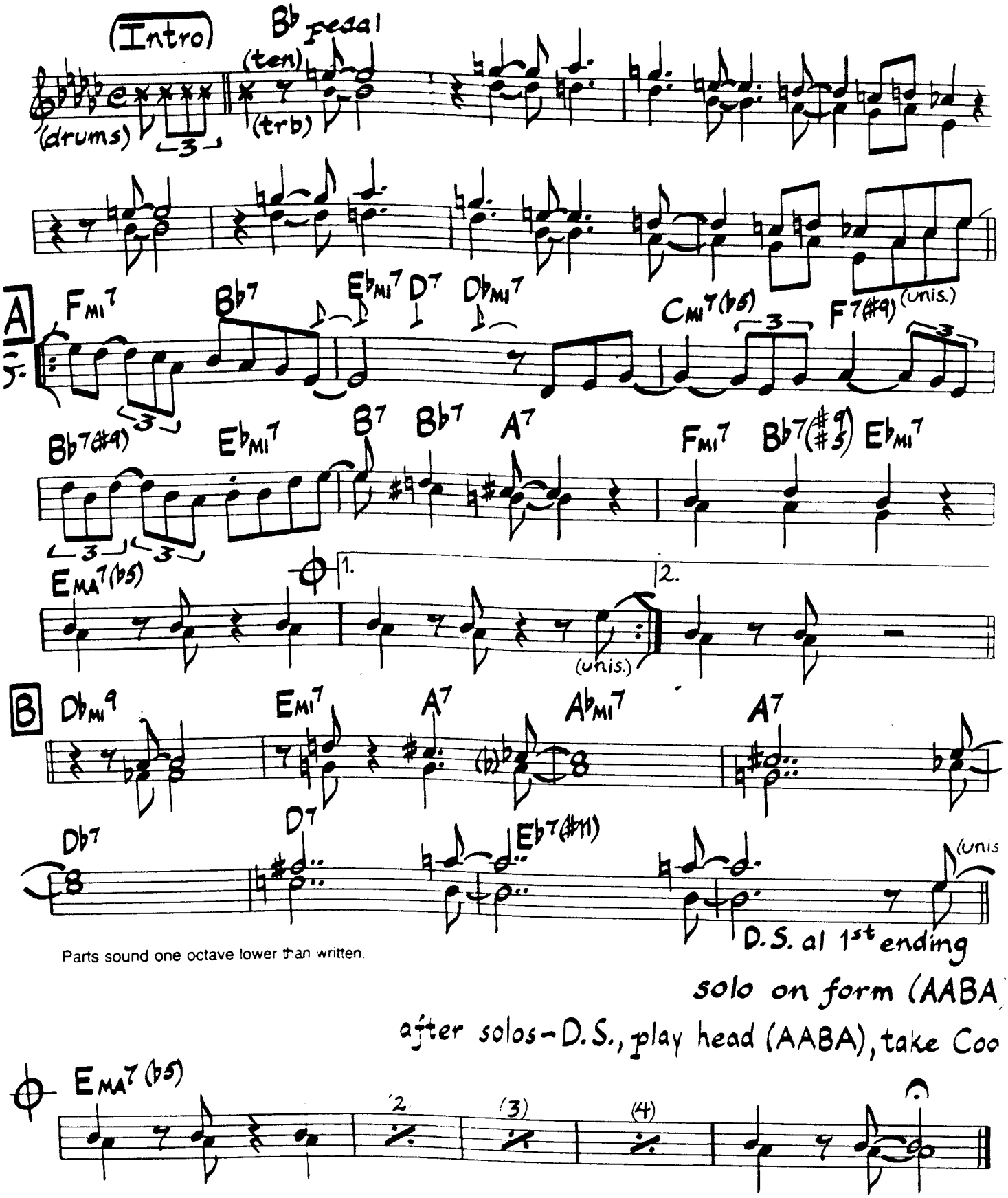
edium Swing
♩=200



Kicks are not played during solos.

Medium Swing
♩=200

Theme (Harmony Parts)



Parts sound one octave lower than written.

solo on form (AABA

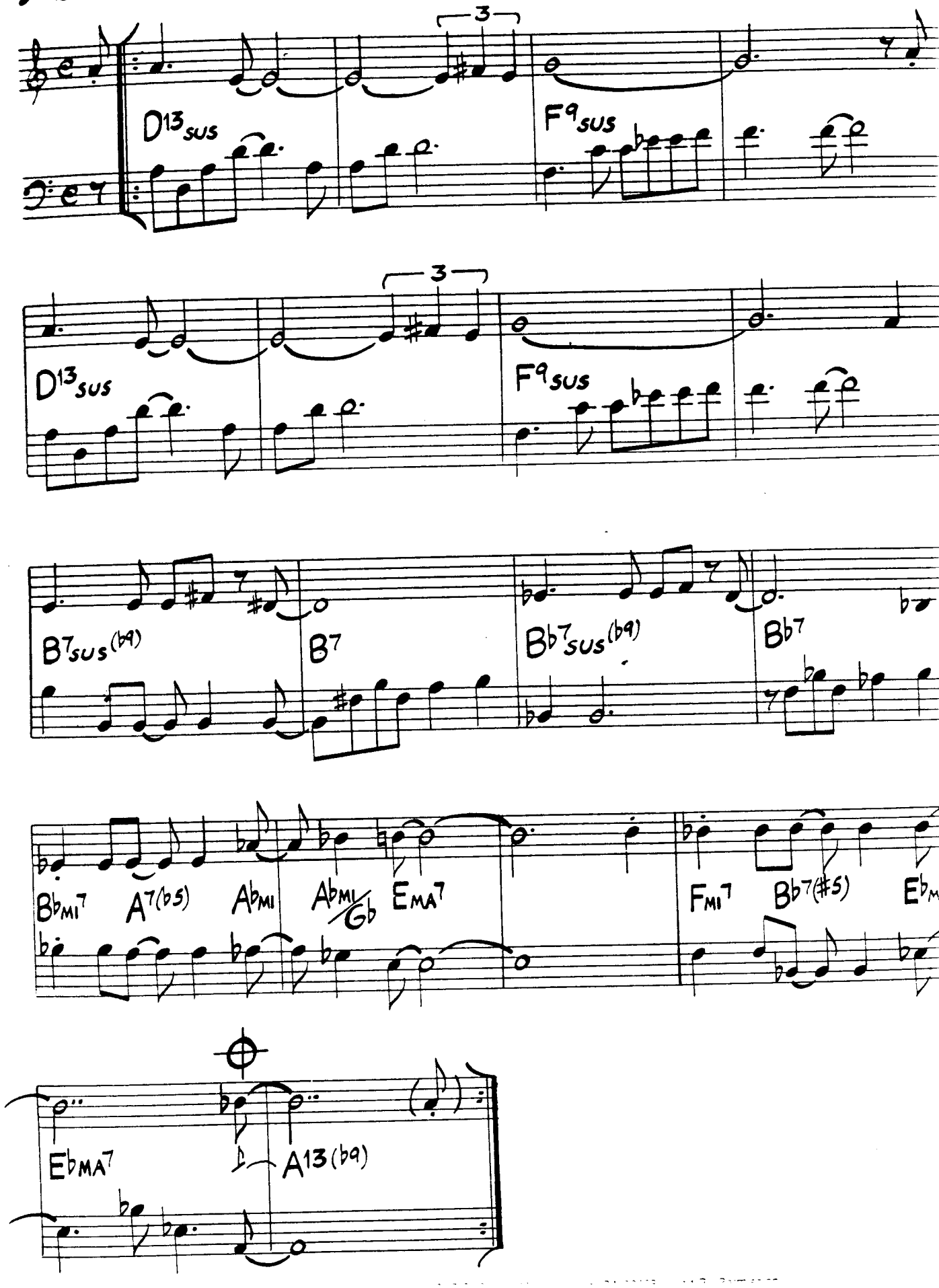
after solos - D.S., play head (AABA), take Coo

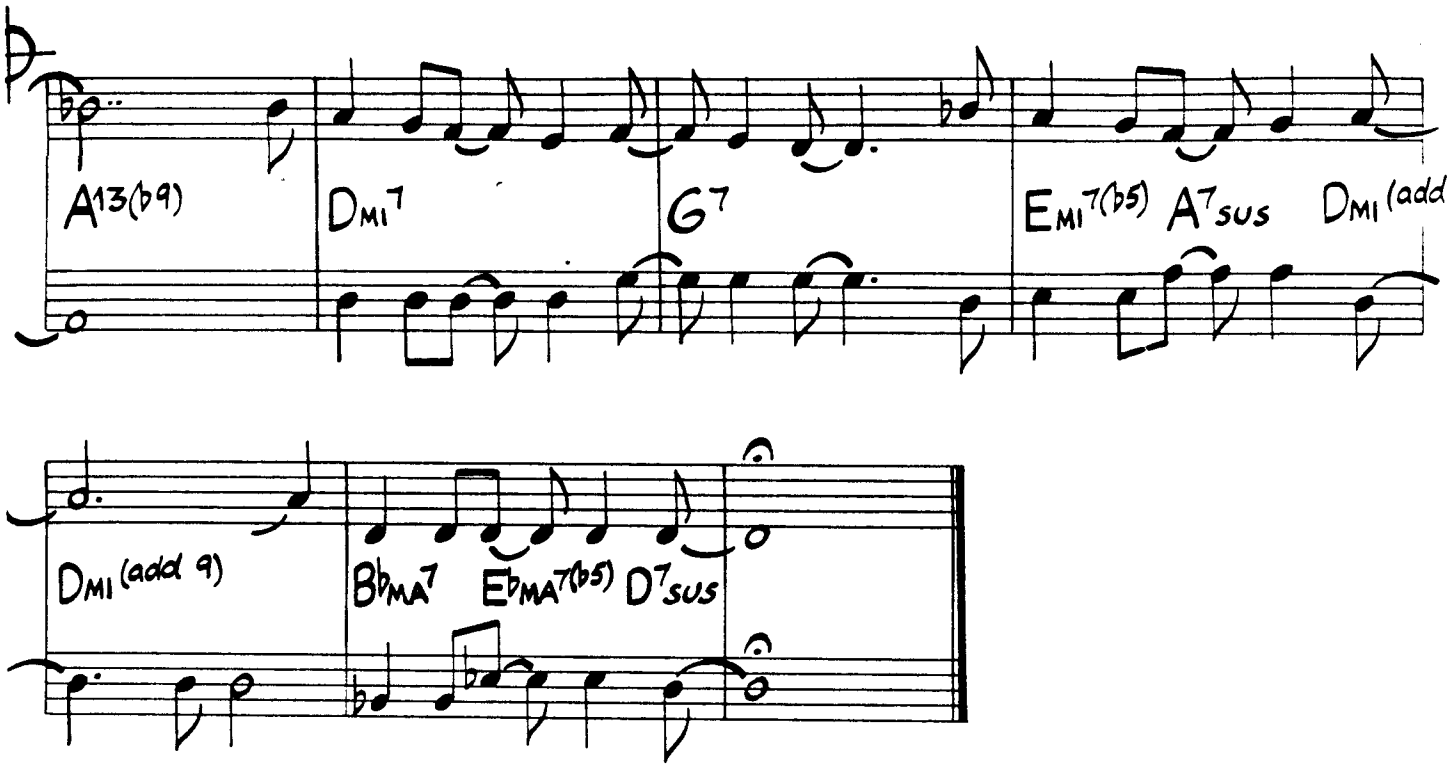
edium Afro/Latin

♩=134

Think On Me

George Cables





As played on Woody Shaw's "Blackstone Legacy"

Think On Me (Harmony Parts)

edium Afro/Latin

=134

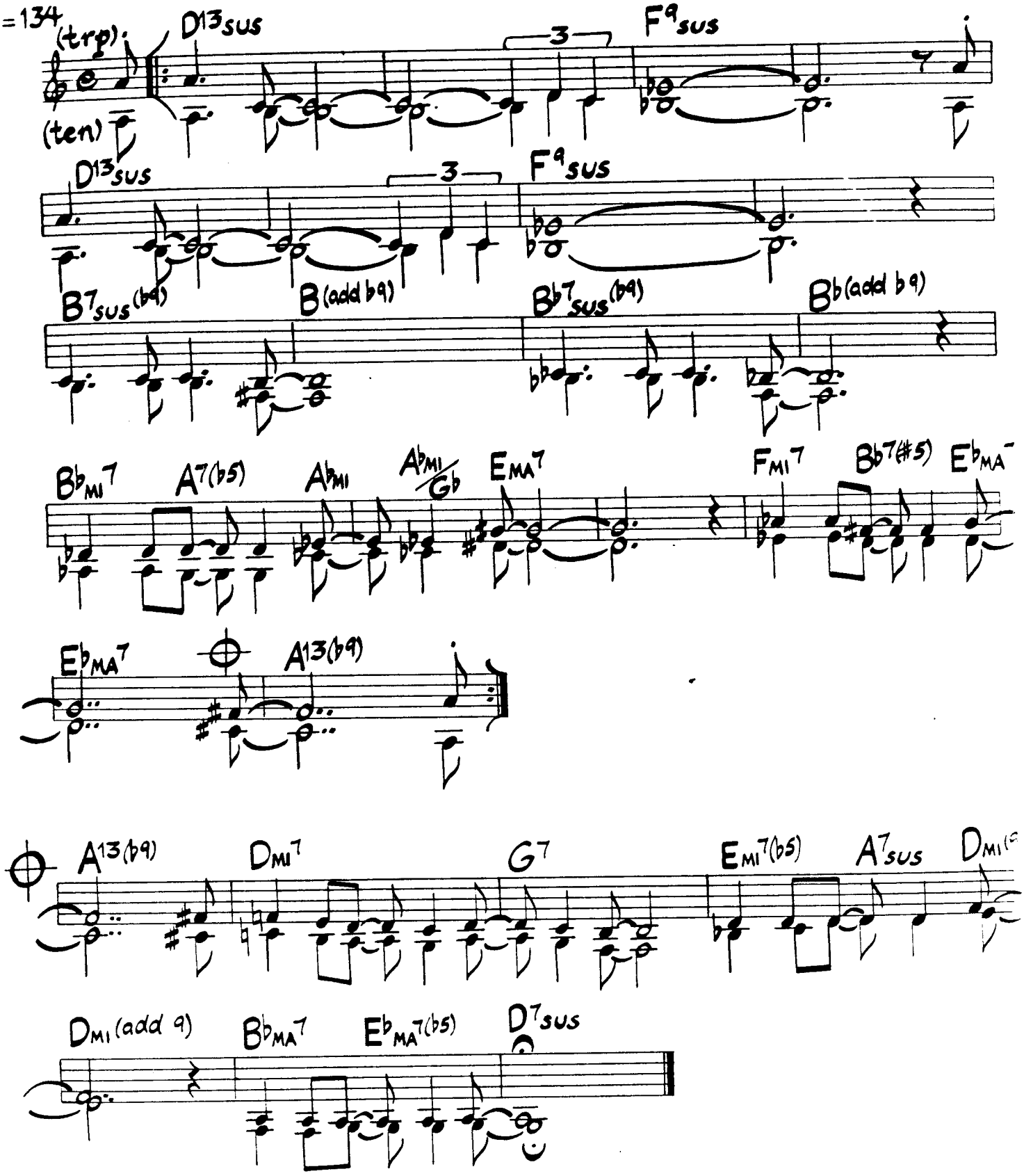


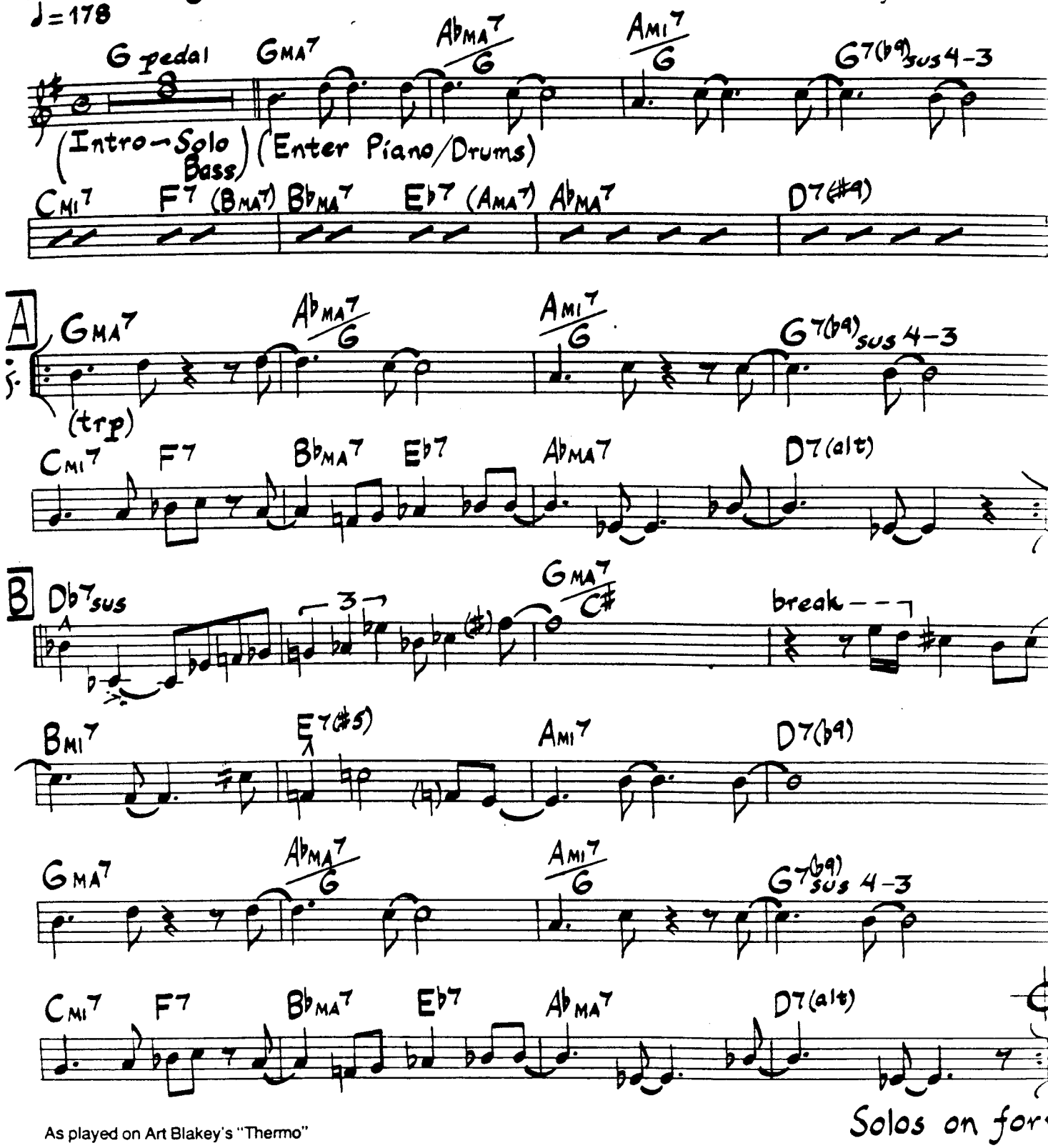
photo by Veryl Oakland

Woody Shaw

This Is For Albert

Medium Swing
♩=178

Wayne Shorter



As played on Art Blakey's "Thermo"

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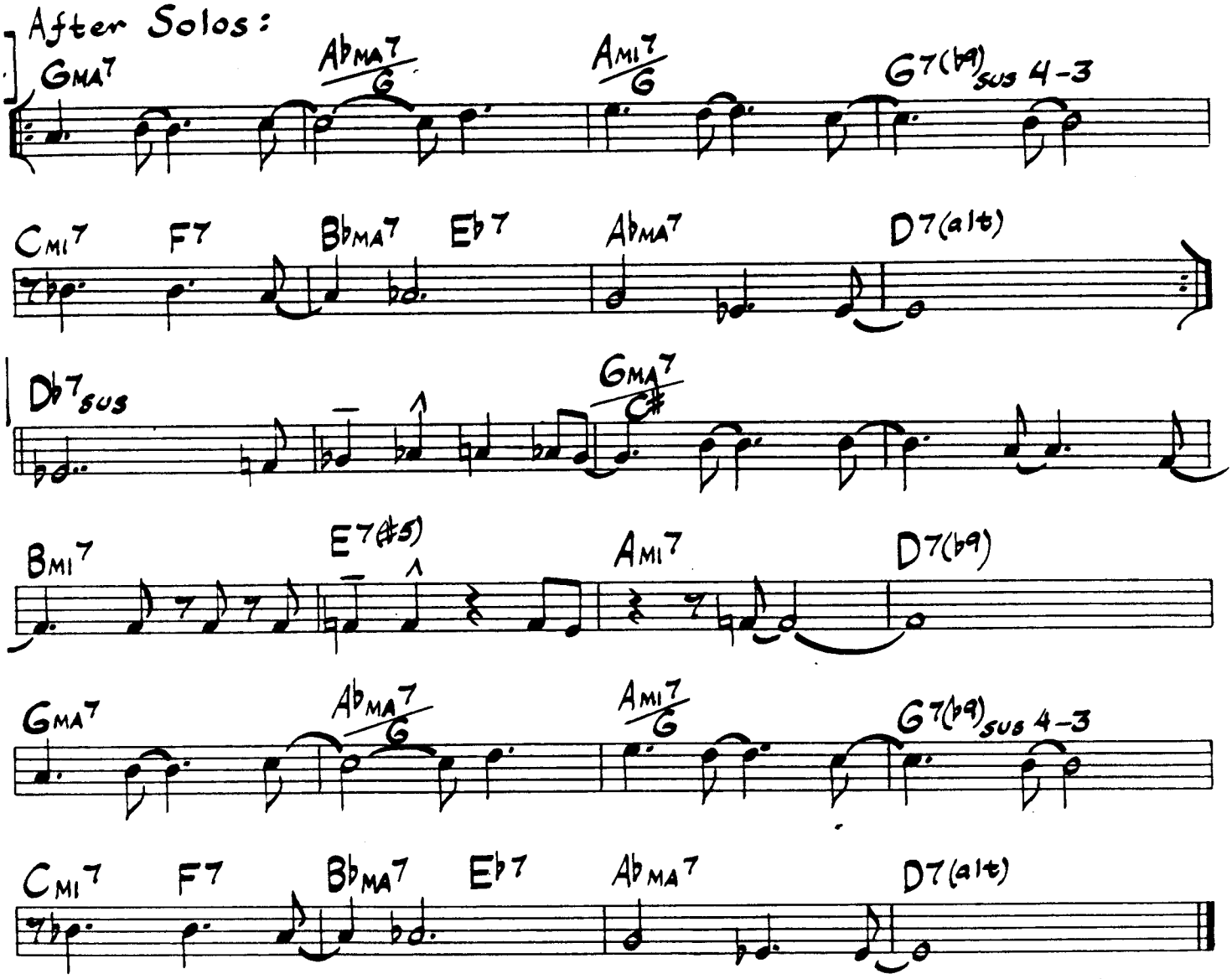
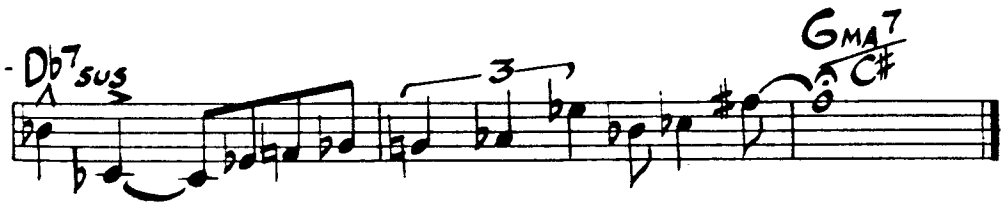
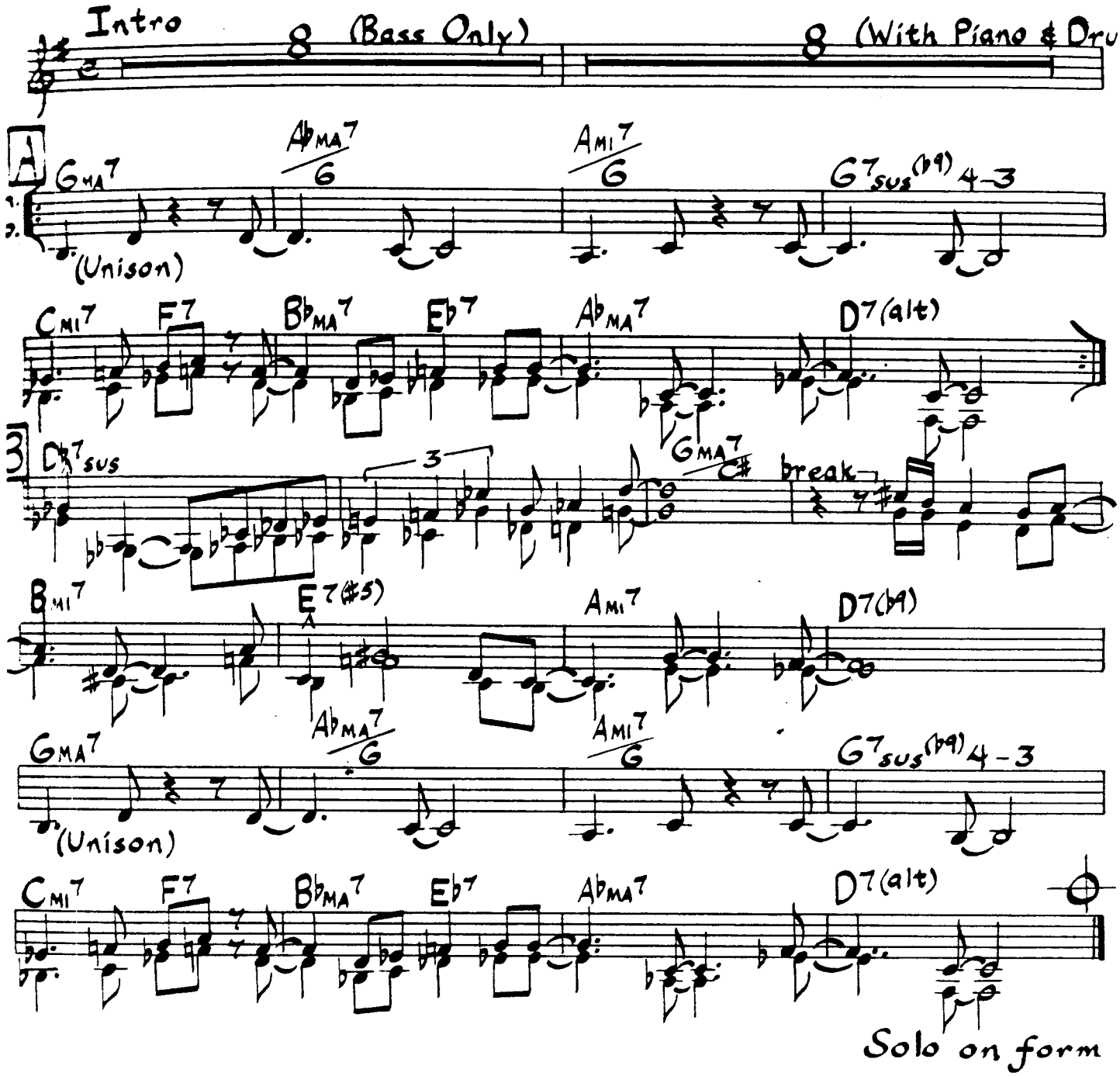


Piano lays out at letters C and D.

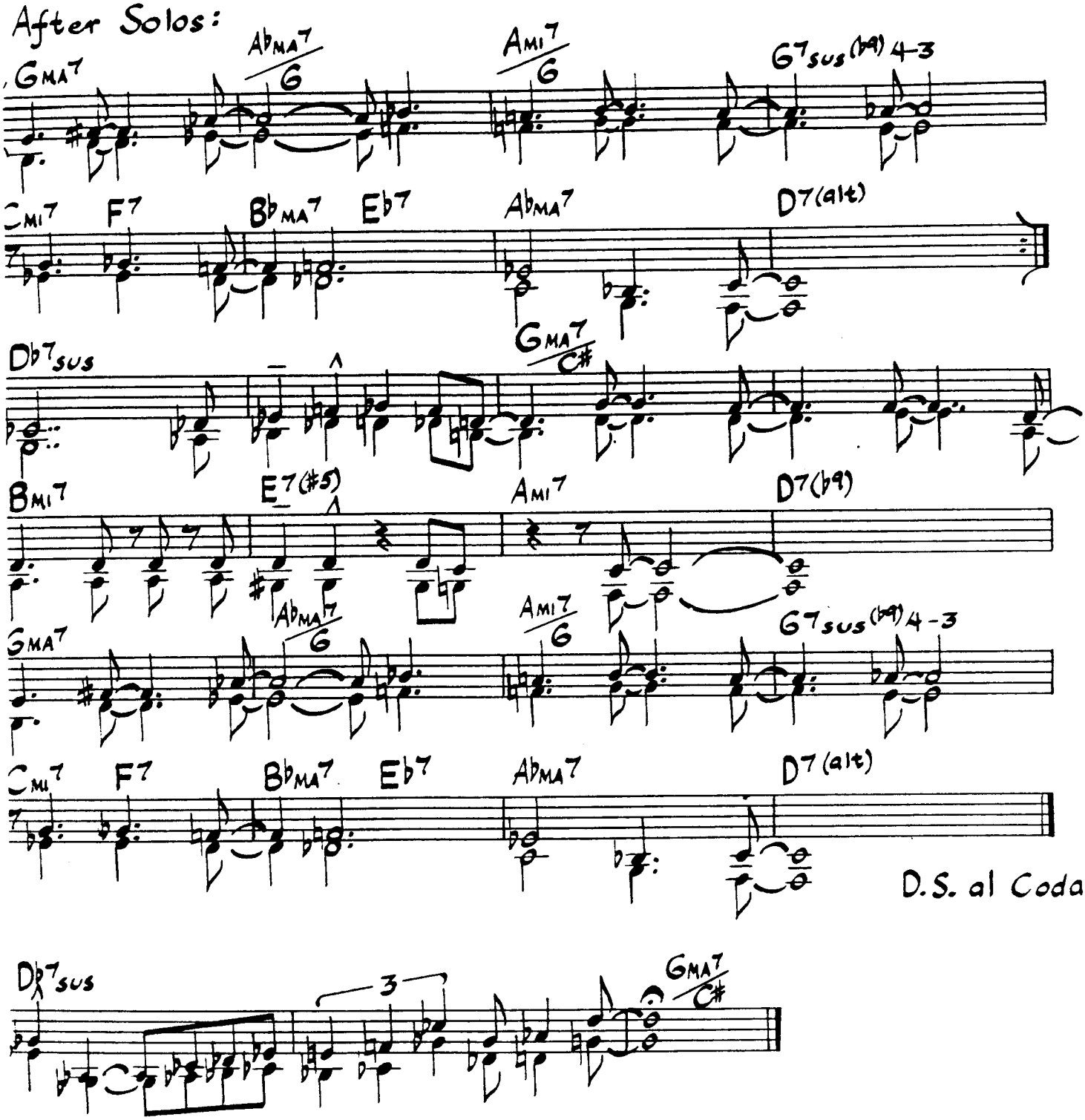


This Is For Albert (Harmony Parts)

'edium Swing
♩=178

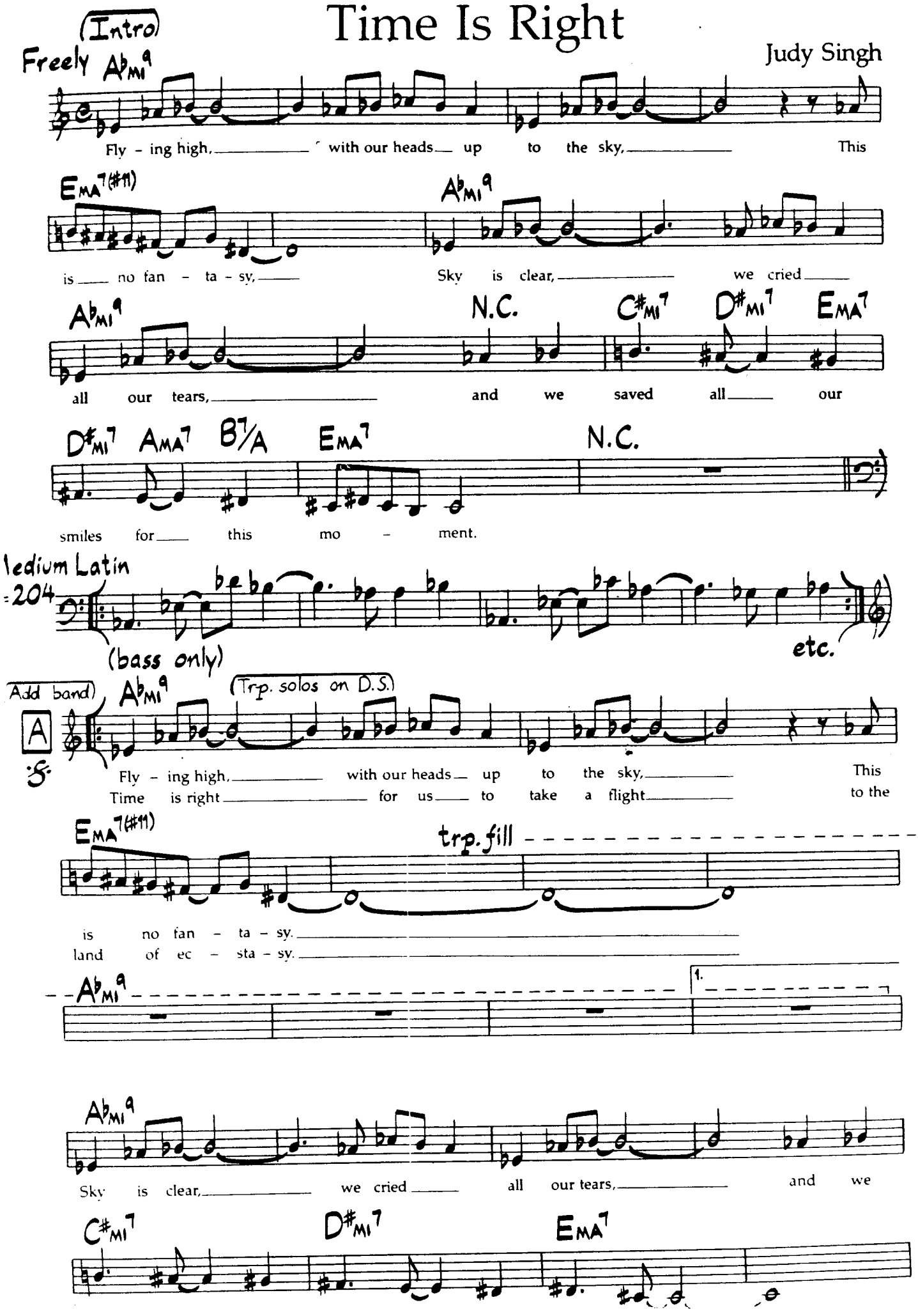


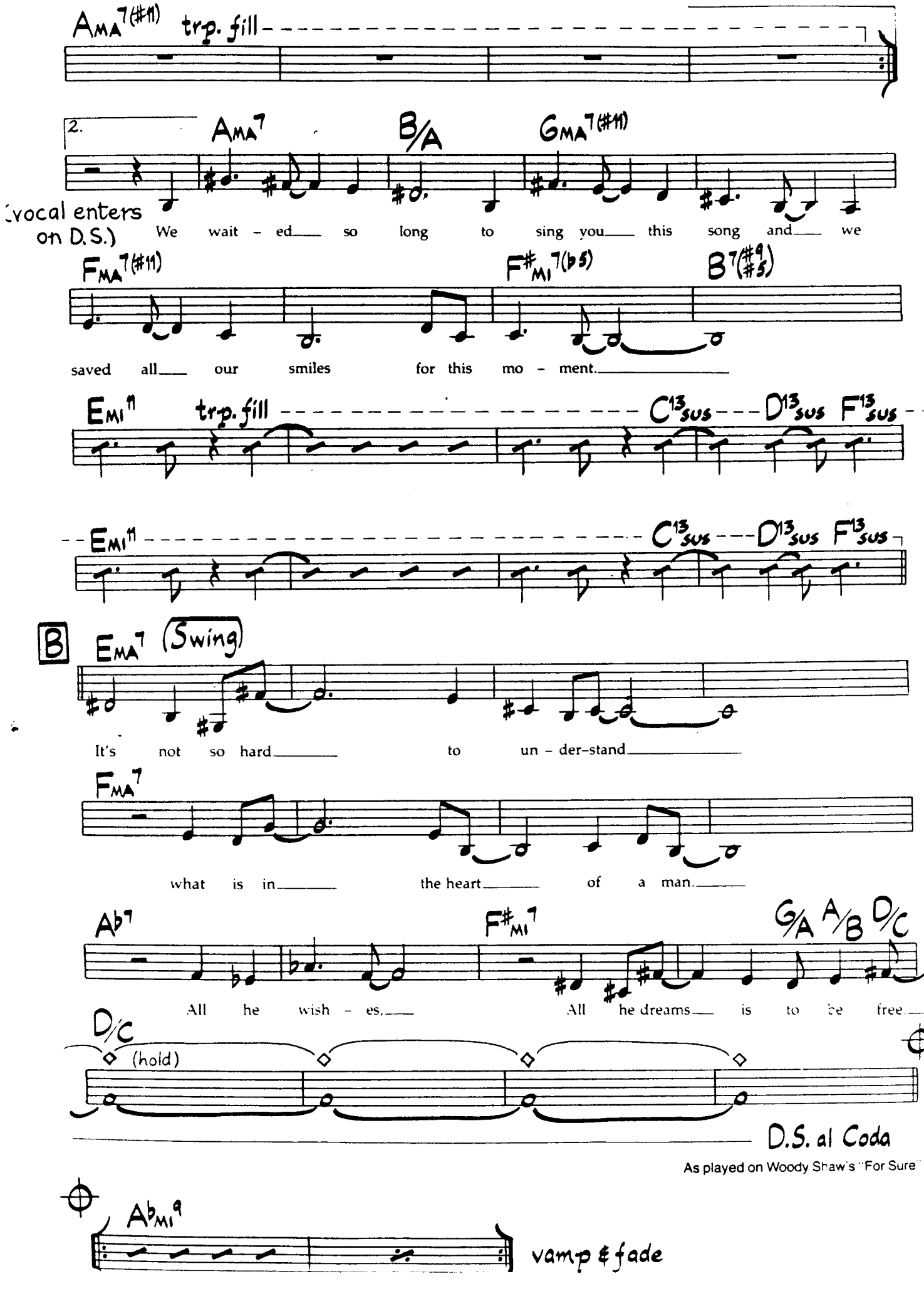
After Solos:


GMA7
AbMA7/G
AMI7/G
G7SUS(b9) 4-3
CMI7
F7
BbMA7
Eb7
AbMA7
D7(alt)
Db7SUS
GMA7/C#
BMI7
E7(#5)
AMI7
D7(b9)
GMA7
AbMA7/G
AMI7/G
G7SUS(b9) 4-3
CMI7
F7
BbMA7
Eb7
AbMA7
D7(alt)
D.S. al Coda
Db7SUS
3
GMA7/C#

Time Is Right

Judy Singh

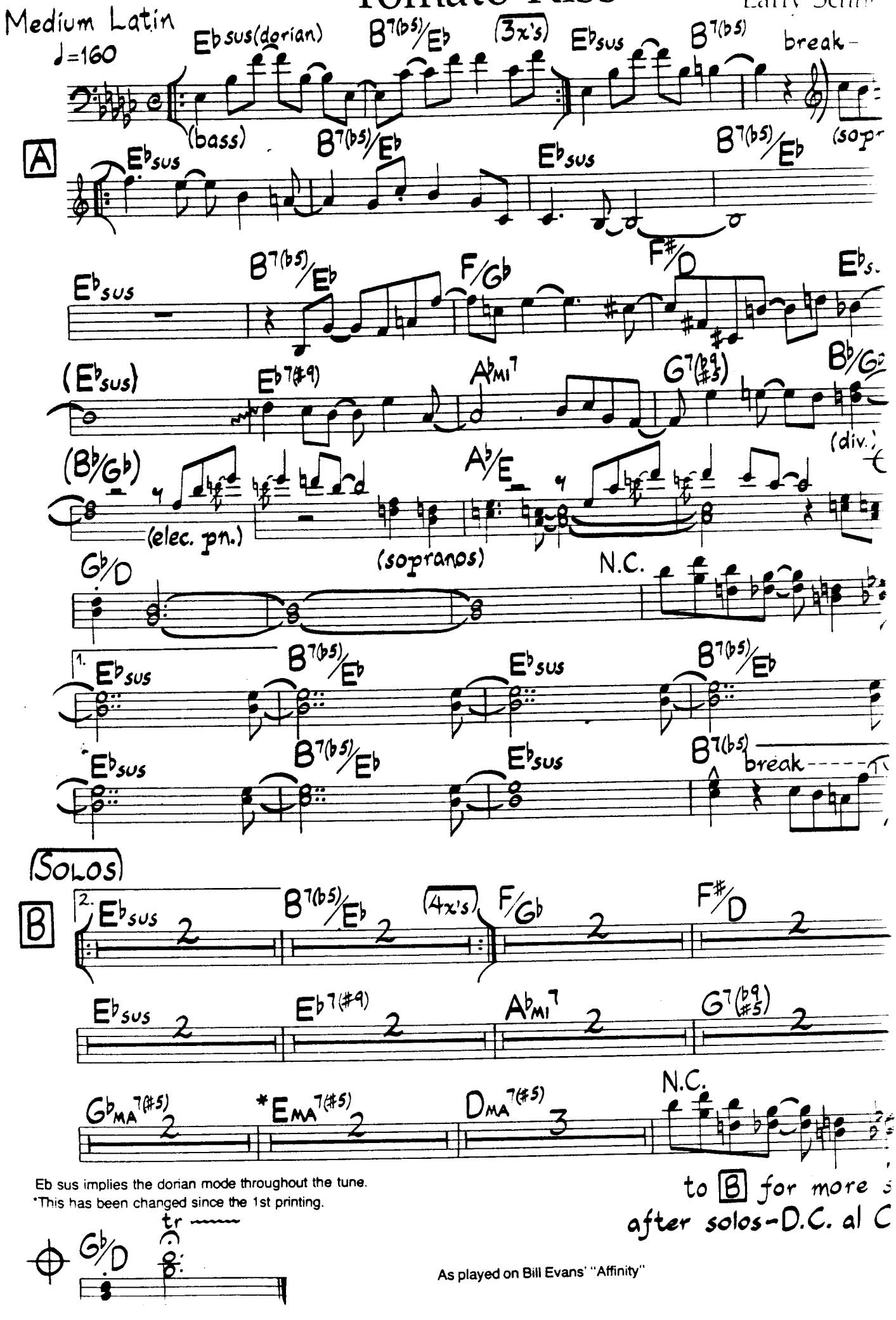



AMA7(#11) trp. fill
2.
AMA7
B/A
GMA7(#11)
(vocal enters on D.S.)
We wait - ed so long to sing you this song and we
FMA7(#11)
F#MI7(b5)
B7(#9 #5)
saved all our smiles for this mo - ment.
EMI11 trp. fill
C13SUS
D13SUS
F13SUS
EMI11
C13SUS
D13SUS
F13SUS
B
EMA7 (Swing)
It's not so hard to un - der-stand
FMA7
what is in the heart of a man.
Ab7
F#MI7
G/A A/B D/C
All he wish - es, All he dreams is to be free
D/C
(hold)
D.S. al Coda
As played on Woody Shaw's "For Sure"
AbMI9
vamp & fade

John Scofield & John Abercrombie

Tomato Kiss

Larry Schn



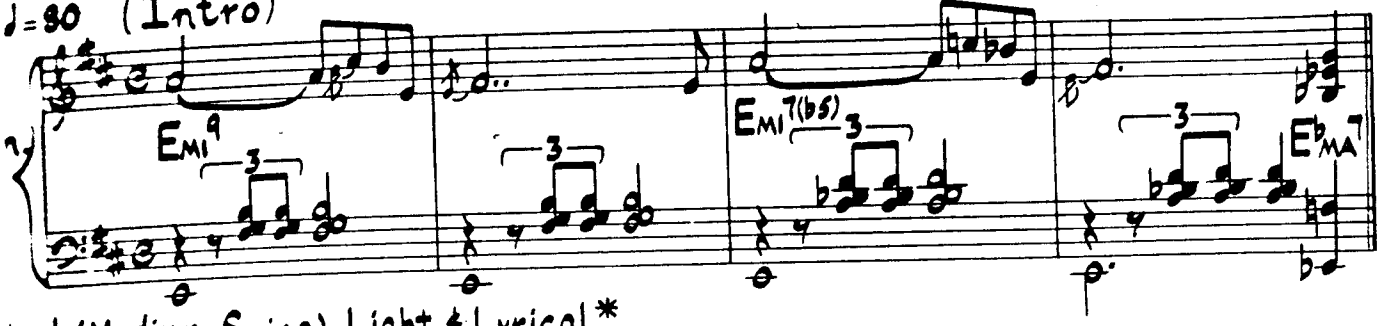
Eb sus implies the dorian mode throughout the tune.
*This has been changed since the 1st printing.

As played on Bill Evans' "Affinity"

Tones For Joan's Bones

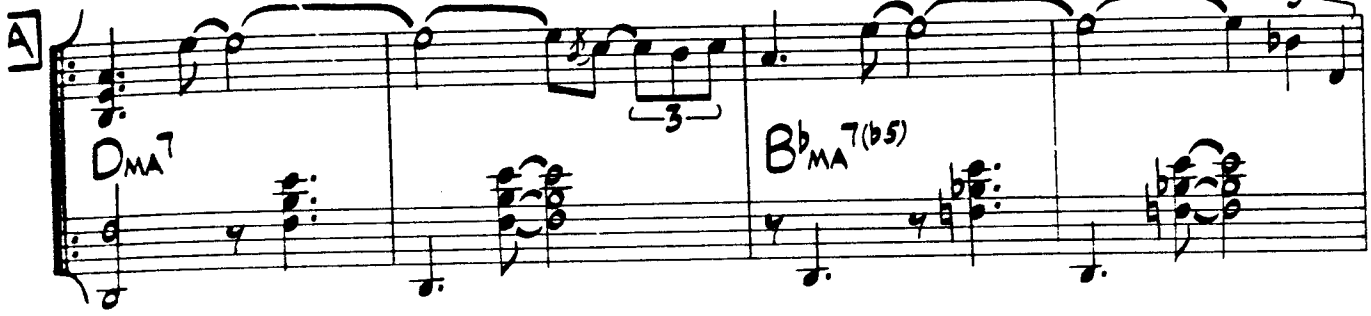
Chick Corea

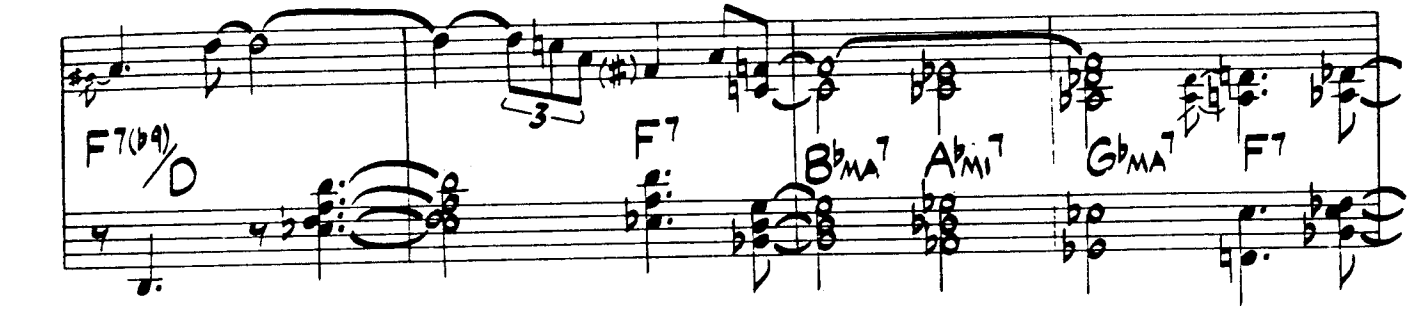
Gently (Slow Swing)
♩=80 (Intro)

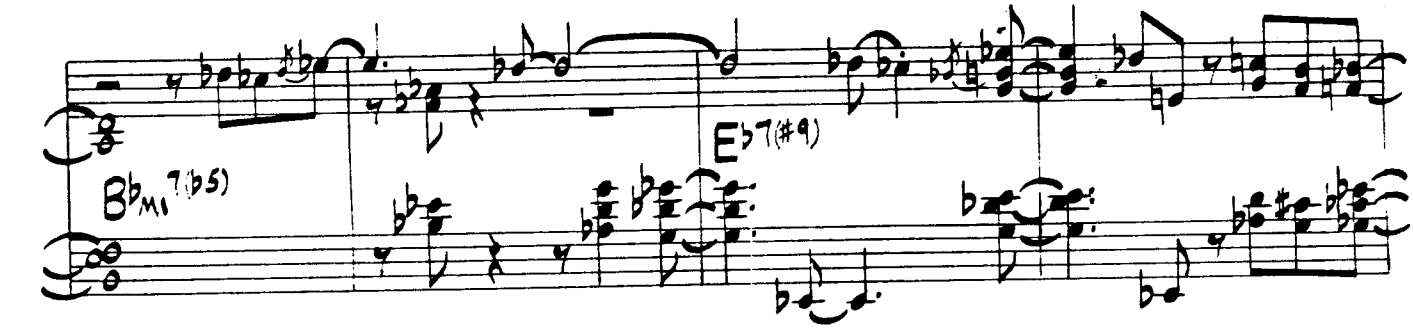


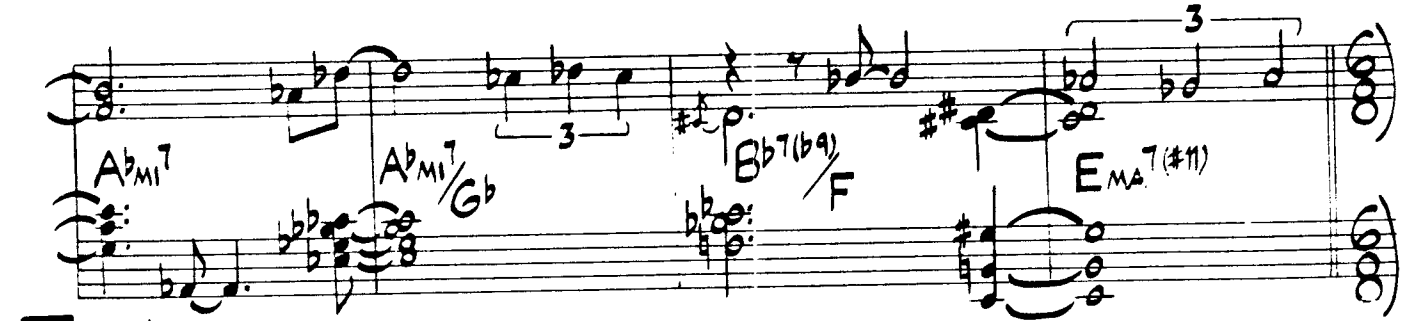
♩=♩ (Medium Swing) Light & Lyrical *

A

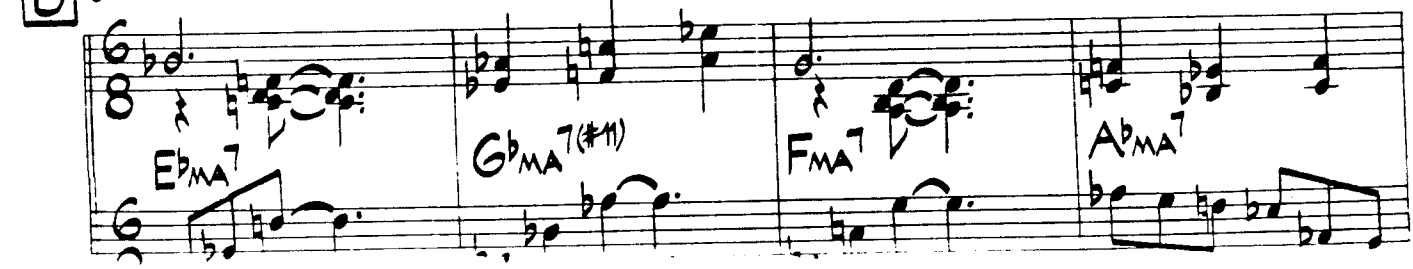


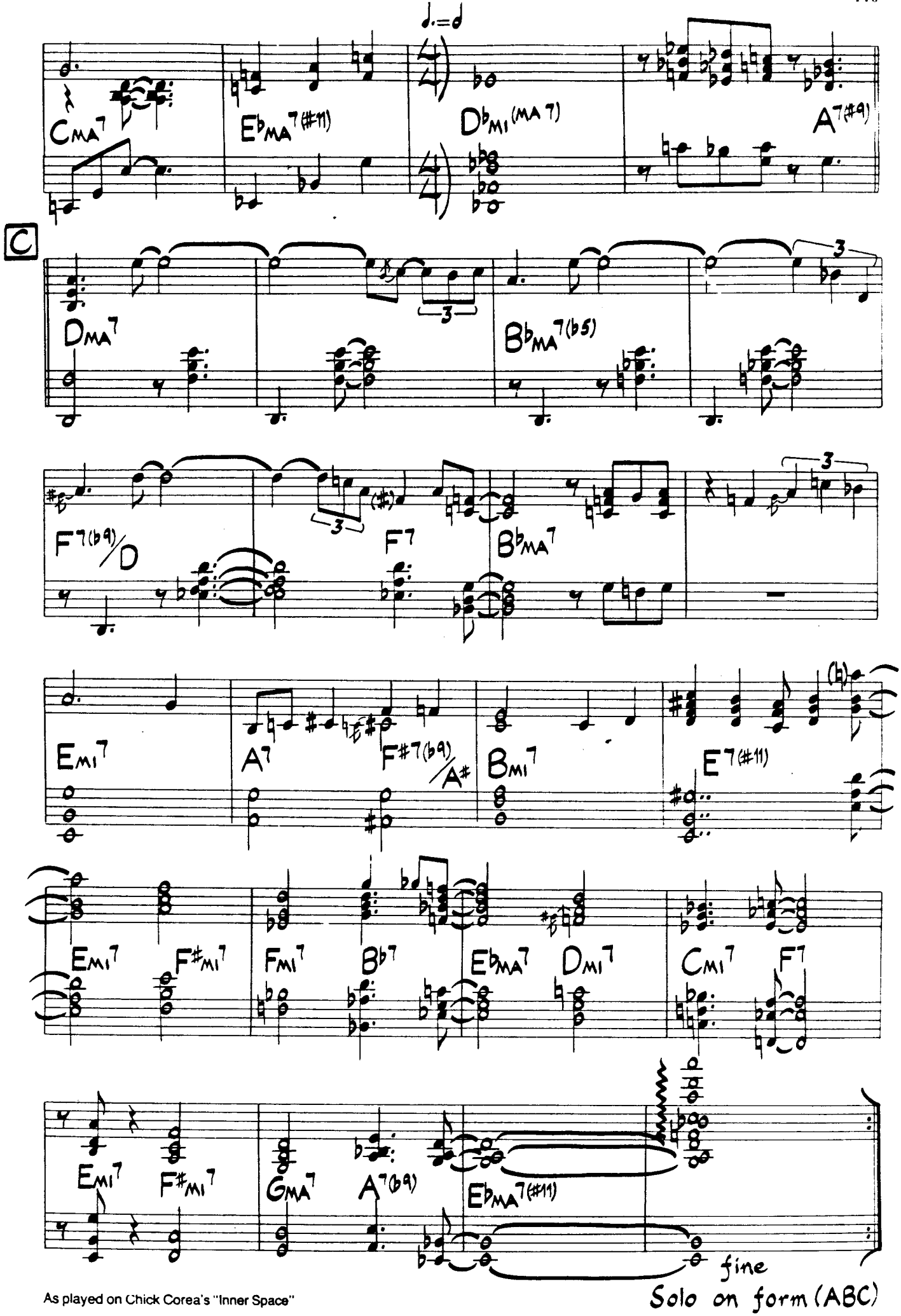






B ♩=♩.



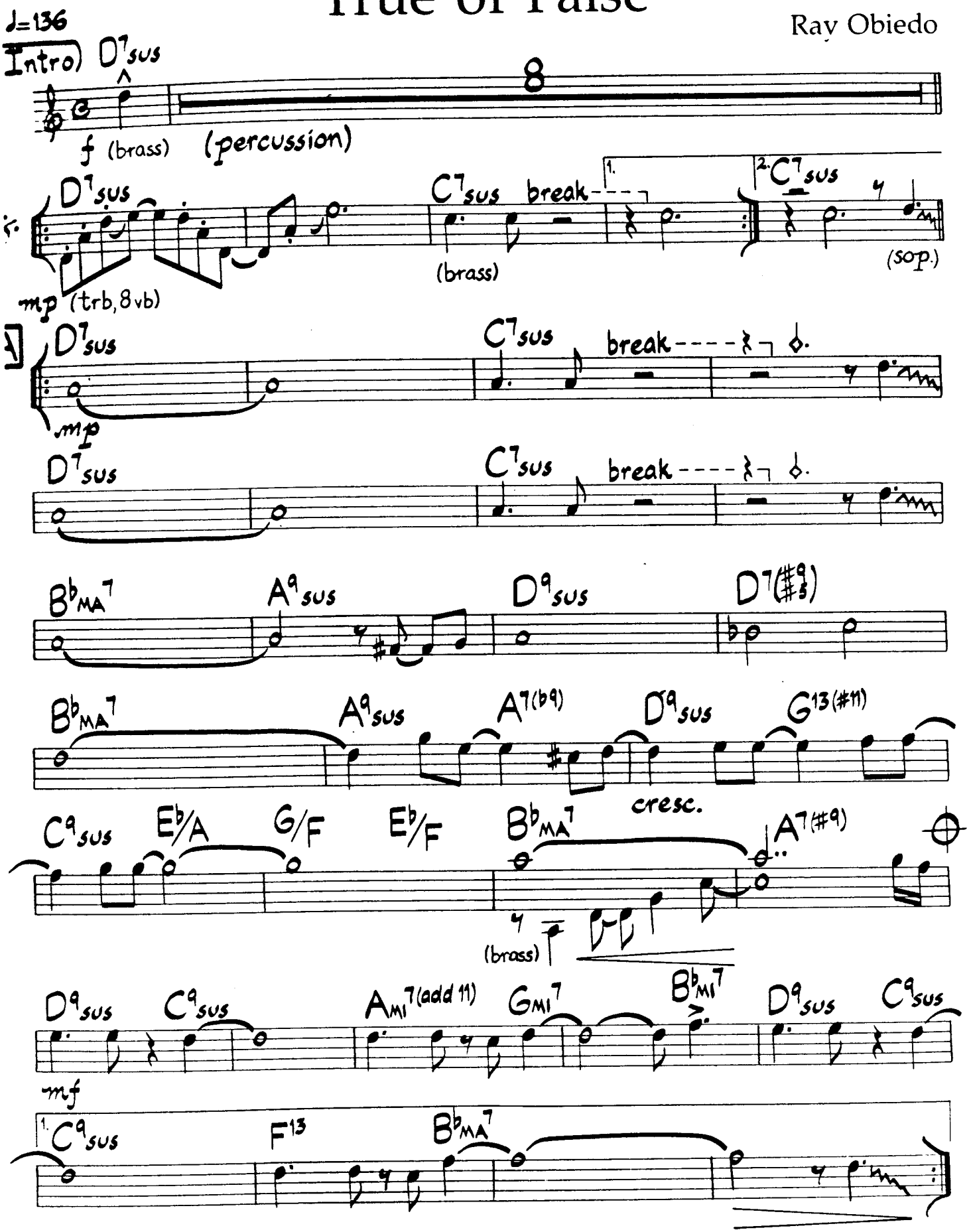


As played on Chick Corea's "Inner Space"

Solo on form (ABC)

True or False

Ray Obiedo



As played on Pete Escovedo's "The Island"

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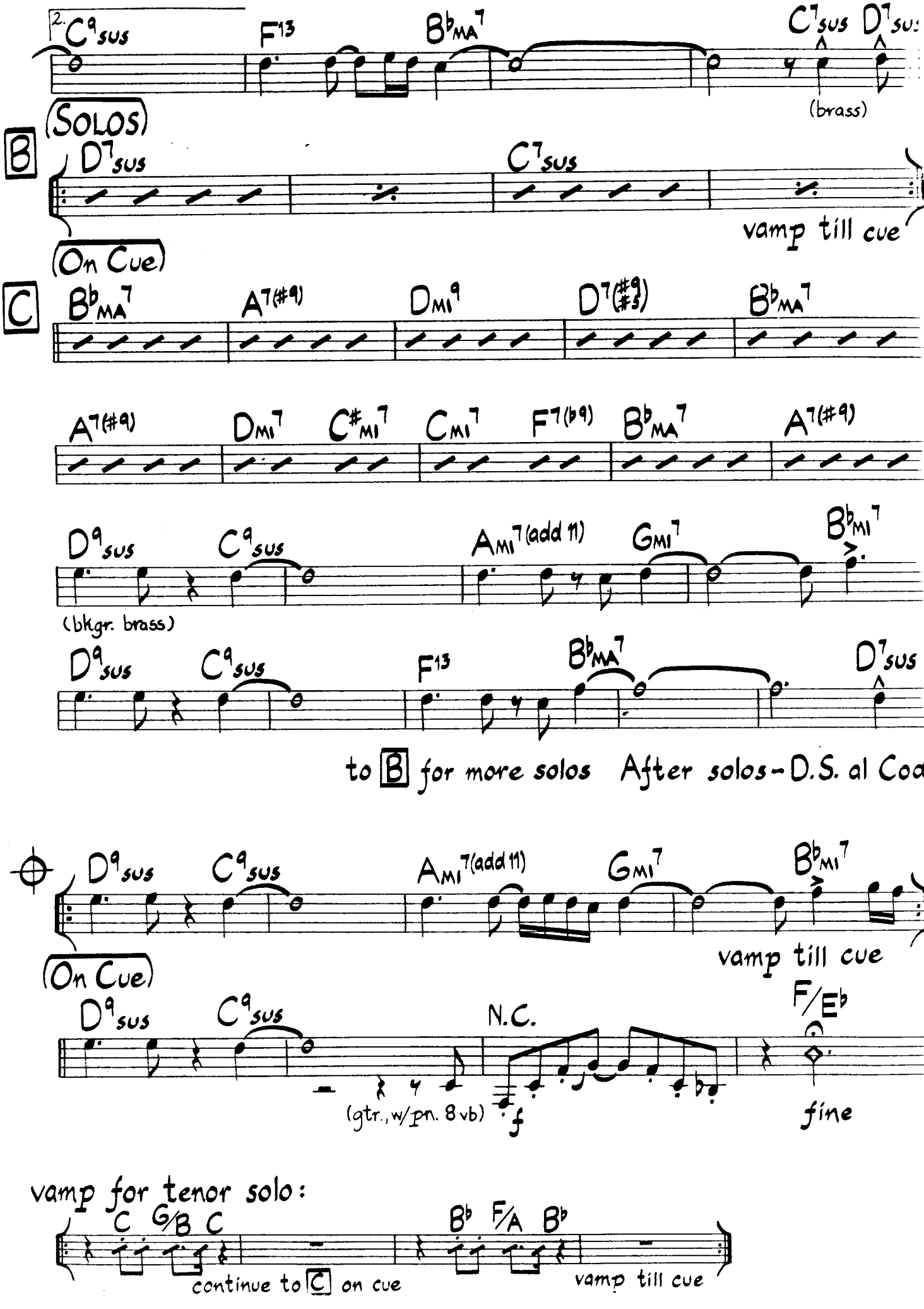
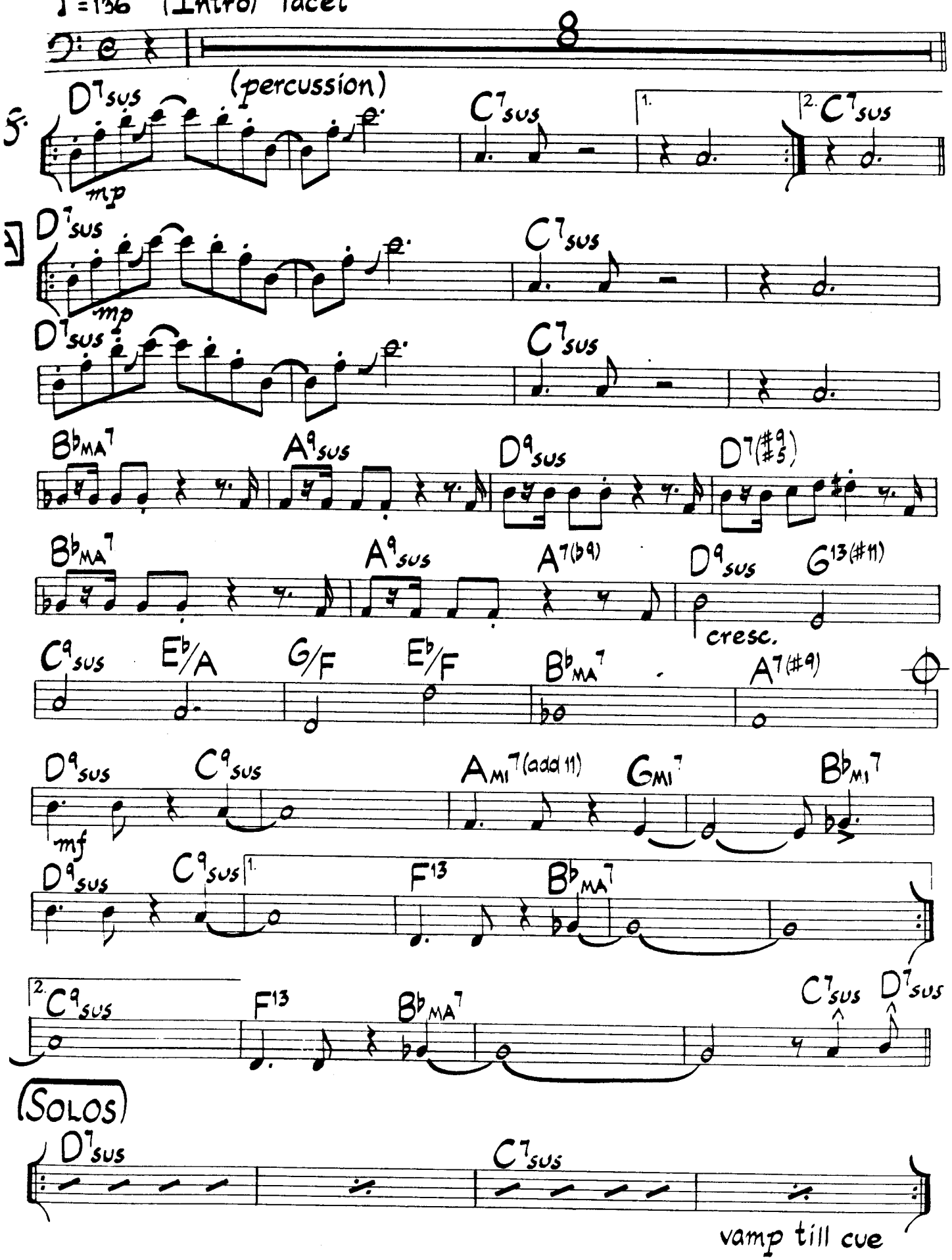
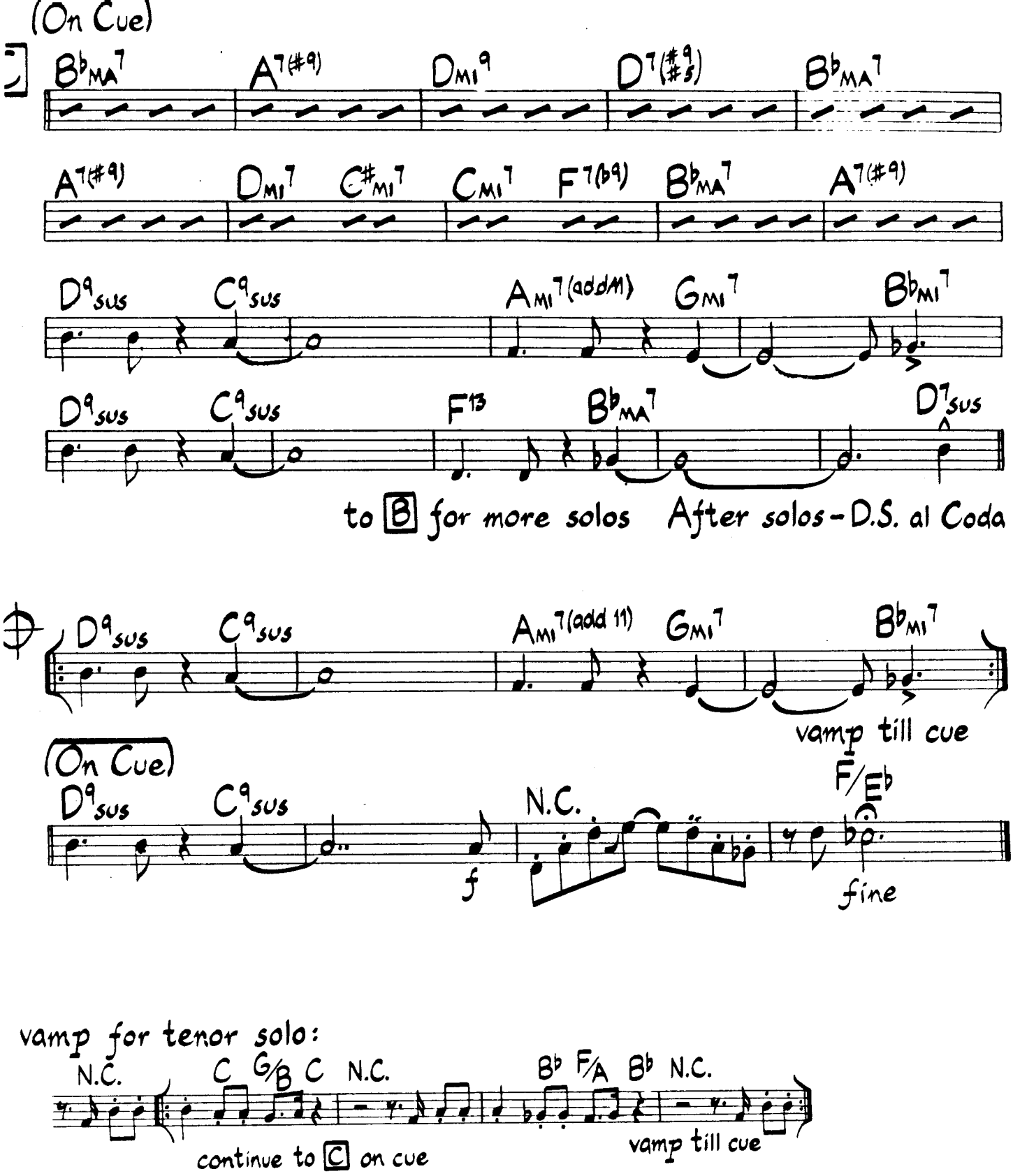

2. C9sus F13 B♭MA7 C7sus D7sus
(brass)
(SOLOS)
B
D7sus C7sus
vamp till cue
(On Cue)
C
B♭MA7 A7(#9) DMI9 D7(#9/#5) B♭MA7
A7(#9) DMI7 C#MI7 CMI7 F7(♭9) B♭MA7 A7(#9)
D9sus C9sus AMI7(add 11) GMI7 B♭MI7
(bkgr. brass)
D9sus C9sus F13 B♭MA7 D7sus
to B for more solos After solos - D.S. al Coda
D9sus C9sus AMI7(add 11) GMI7 B♭MI7
vamp till cue
(On Cue)
D9sus C9sus N.C. F/E♭
(gtr., w/pn. 8vb)
f
fine
vamp for tenor solo:
C G/B C B♭ F/A B♭
continue to C on cue
vamp till cue

True or False (Bass Part)

Medium Latin

♩ = 136 (Intro) Tacet

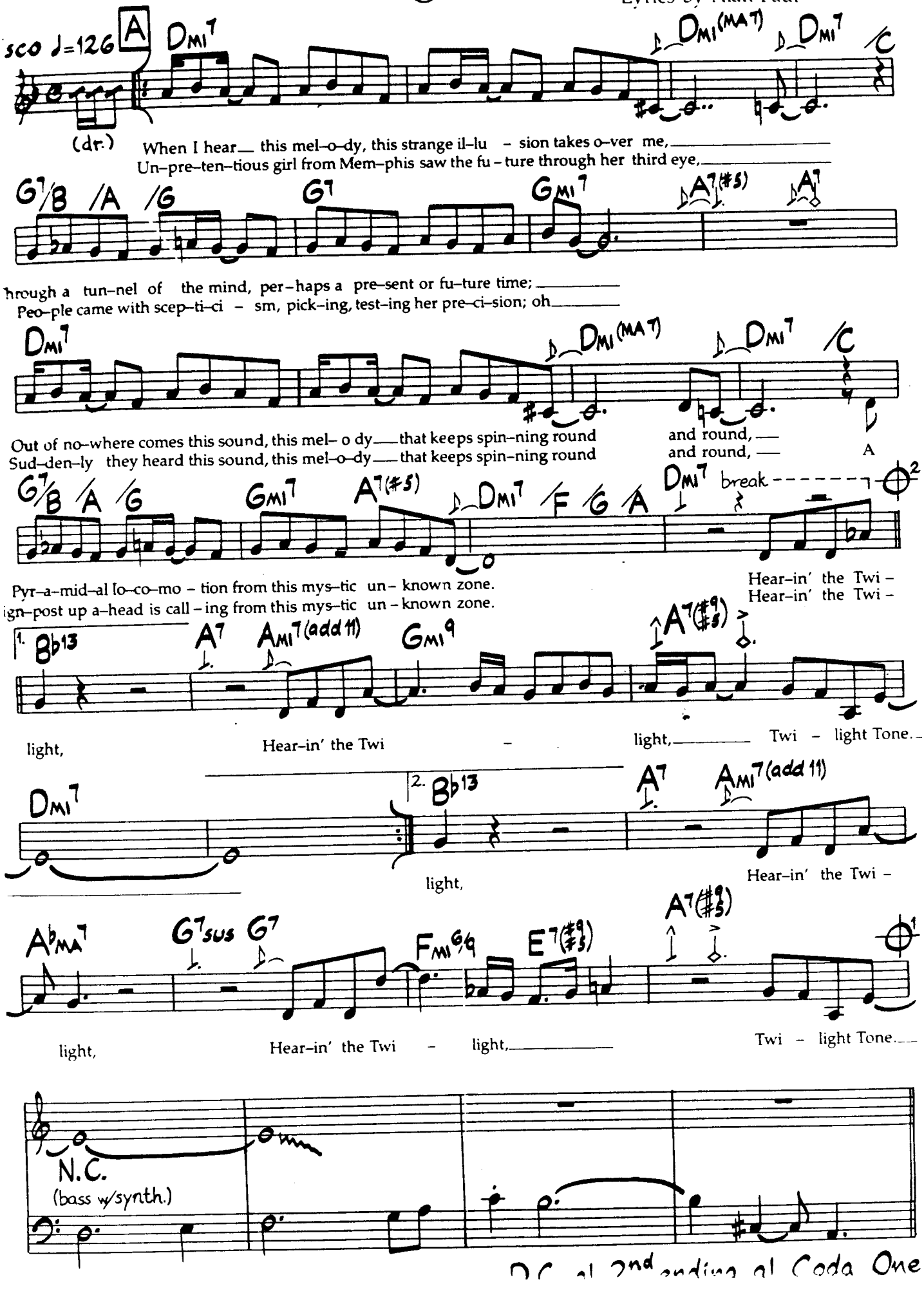


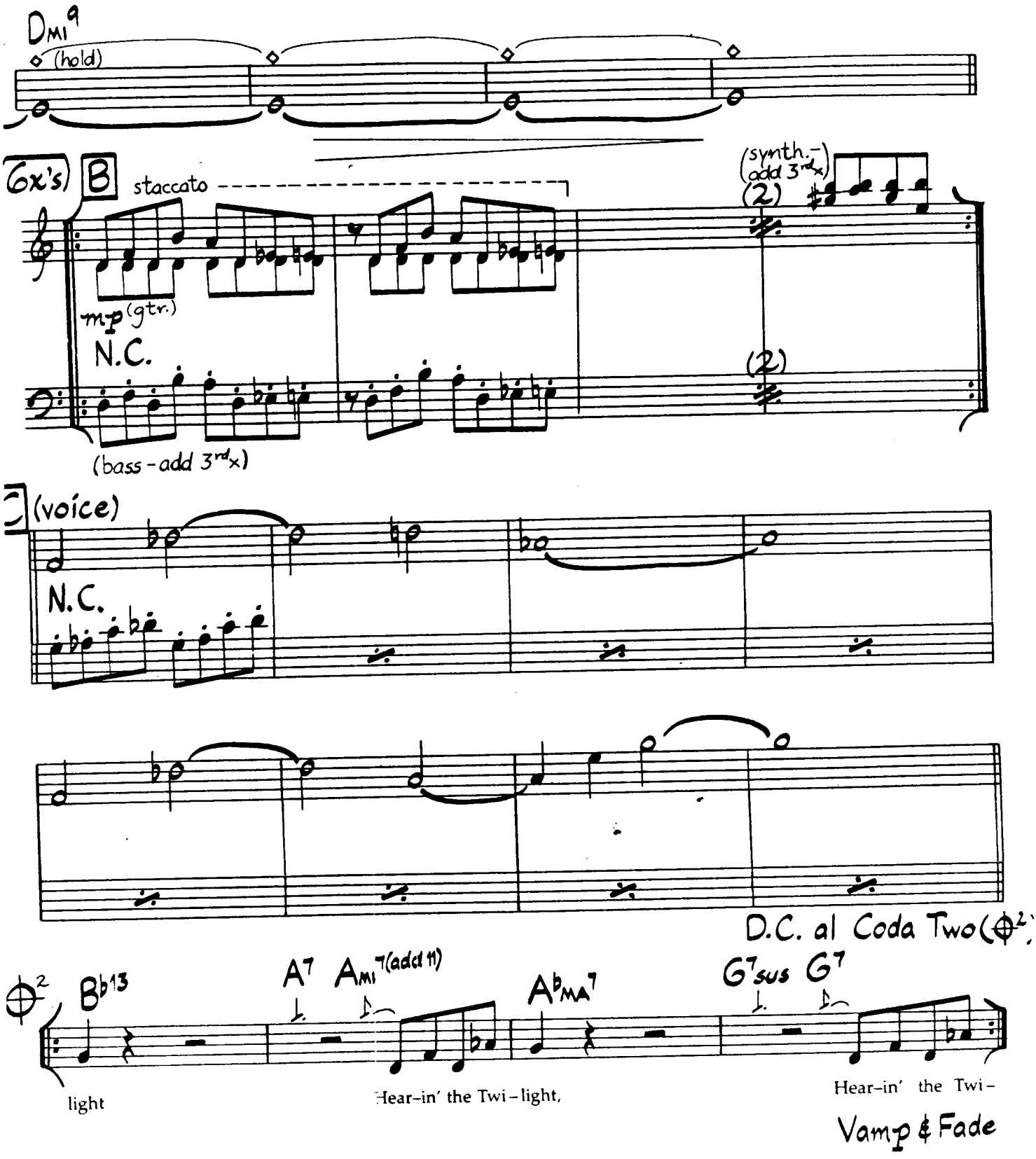


vamp for tenor solo:

Twilight Tone

Music by Jay Graydon & Alan Pa
Lyrics by Alan Paul





NARRATION AT C

Submitted for your approval, one Mr. Miller who is about to take a trip into oddness and obsolescence through a zone whose boundaries are that of imagination. Accompanying him on this journey is the mesmerizing sound of the Twilight Tone.

THIRD VERSE

On a cold and rainy night
One Mr. Miller had a rare flight
Glenn was up there boppin' a rhythm
Then the engine stopped to listen with him
Play that beat, oh, oh,
Suddenly he heard this sound,
This melody that keeps spinning round and round
Now he resides and plays trombone
In the mystic unknown zone.

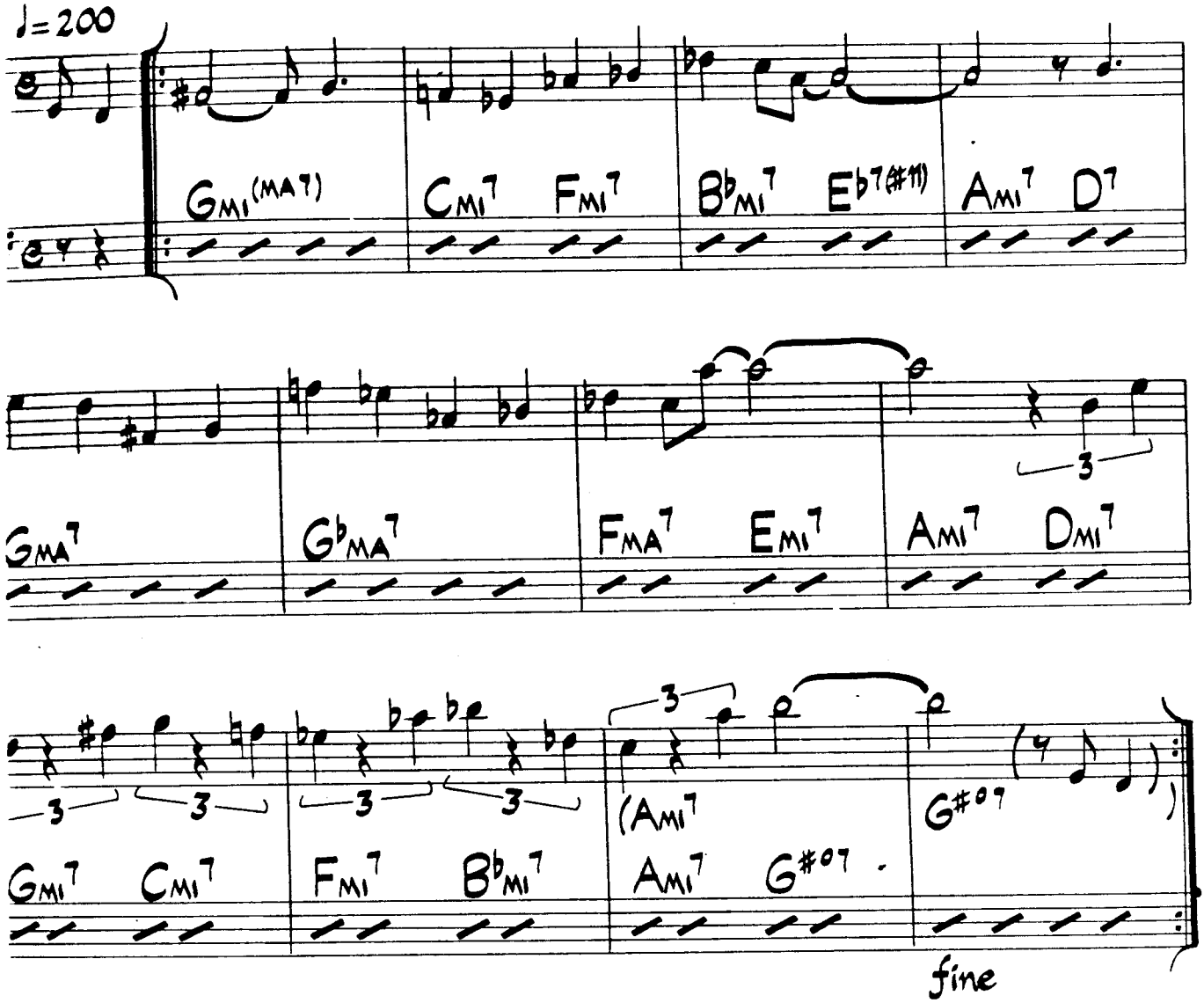
Guitar solos for 15 bars on first D.C. 3rd vocal verse on second D.C.
As played on The Manhattan Transfer's LP "Extentions"

Twelve Tone Tune

dium-Up Swing

♩=200

Bill Evans



layed on "The Bill Evans Album"

s doubles the melody.
) changes in parentheses.

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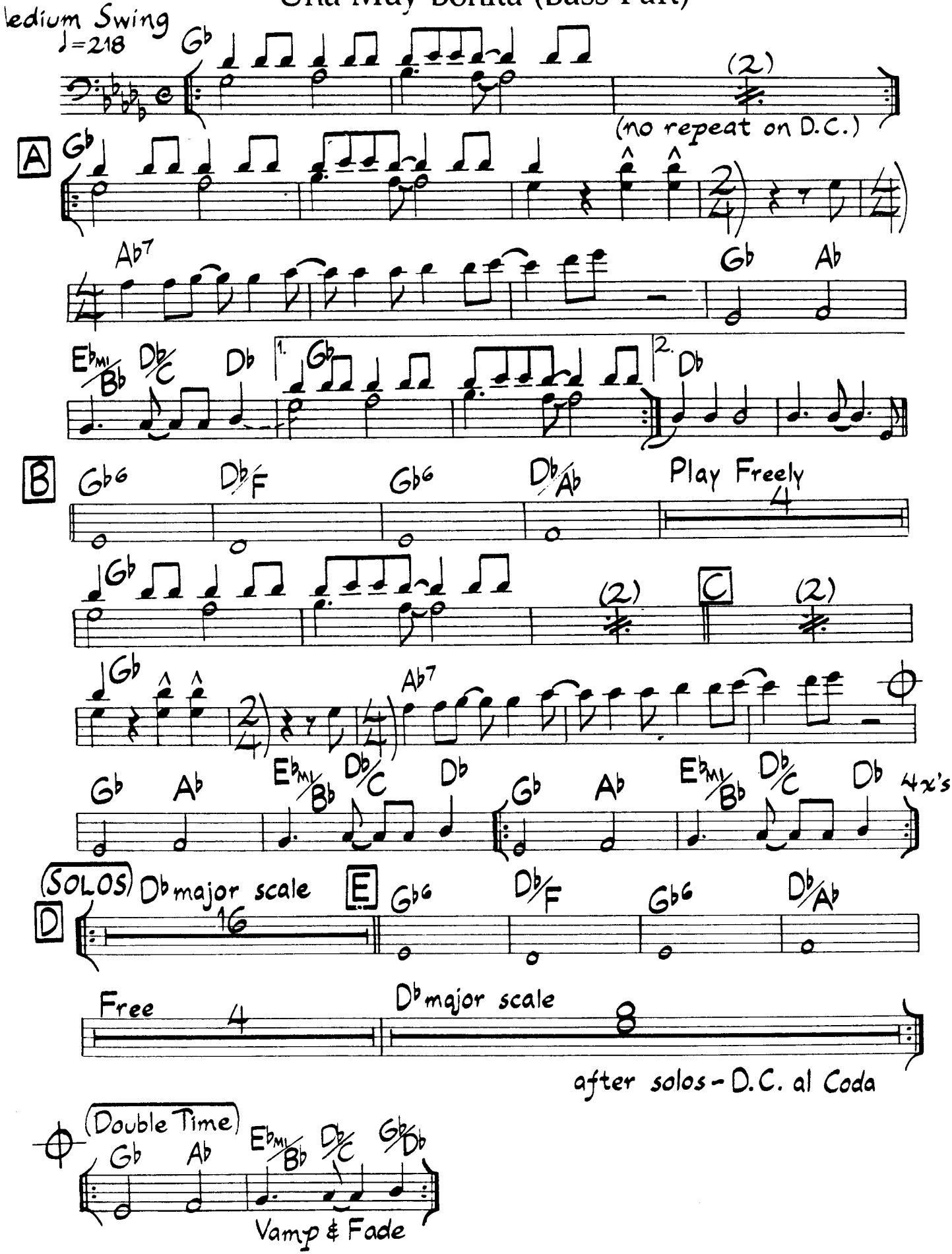
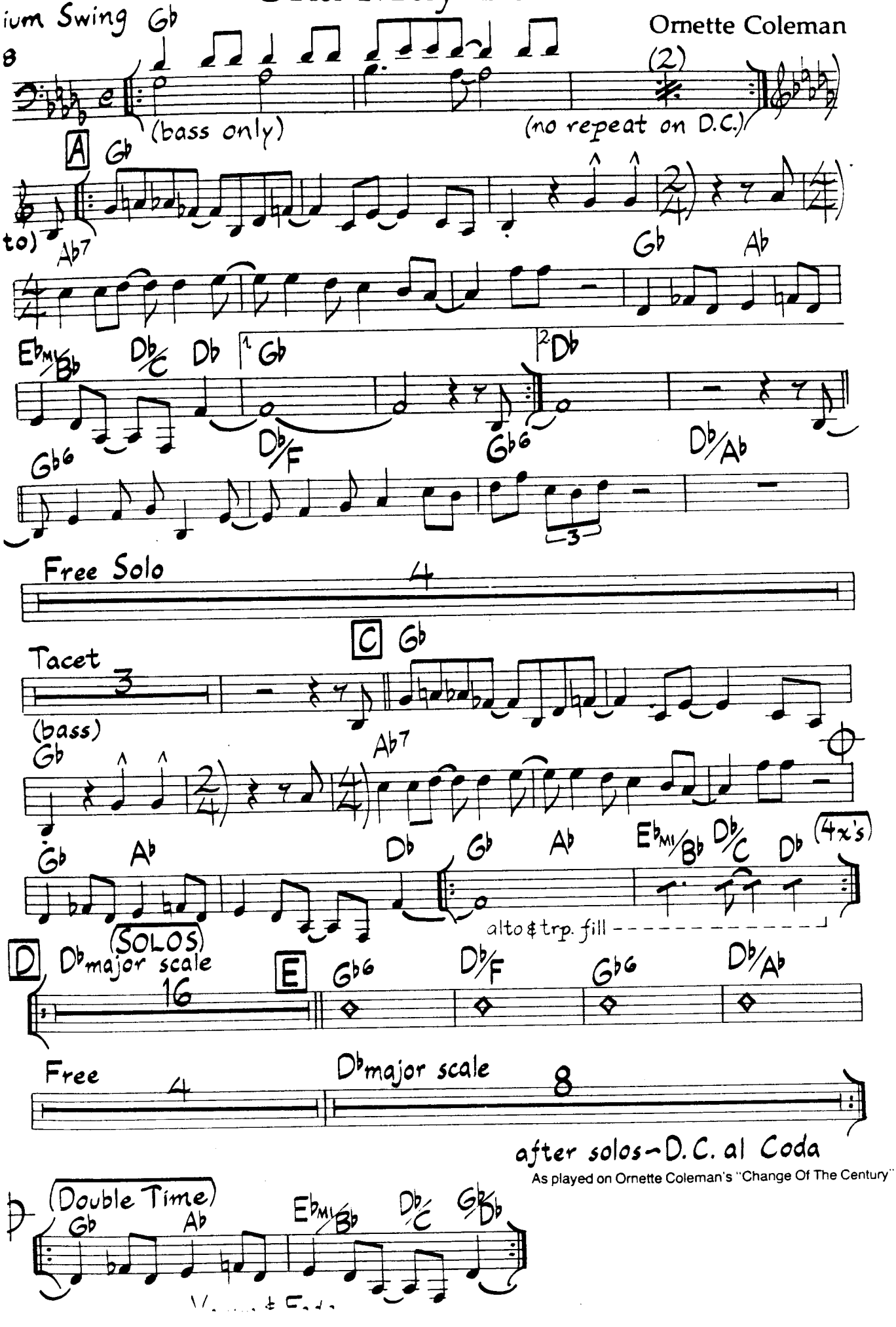
Una Muy Bonita (Bass Part)



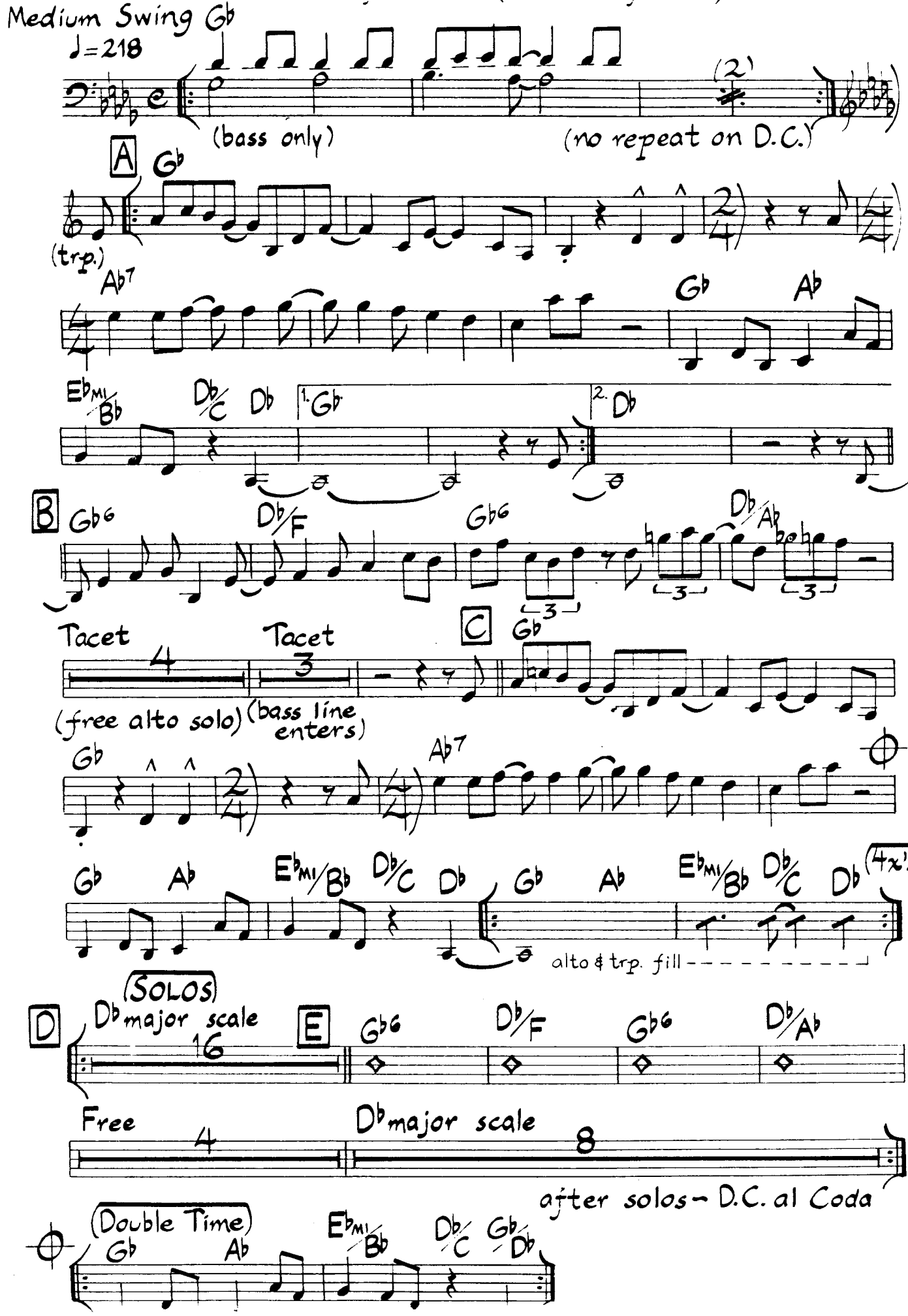
Una Muy Bonita

Ornette Coleman



As played on Ornette Coleman's "Change Of The Century"

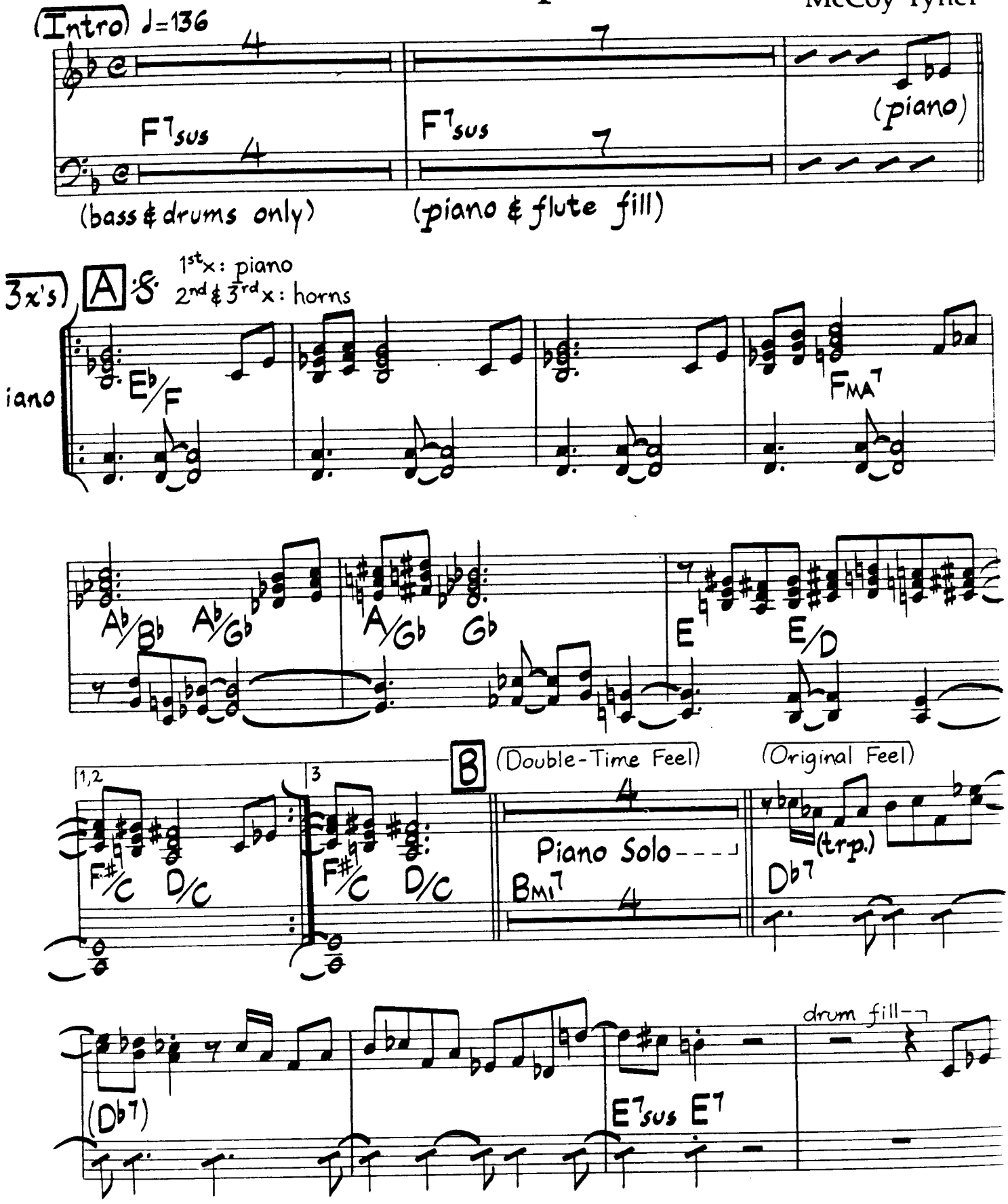
Una Muy Bonita (Harmony Part)



Utopia

Medium Latin

McCoy Tyner



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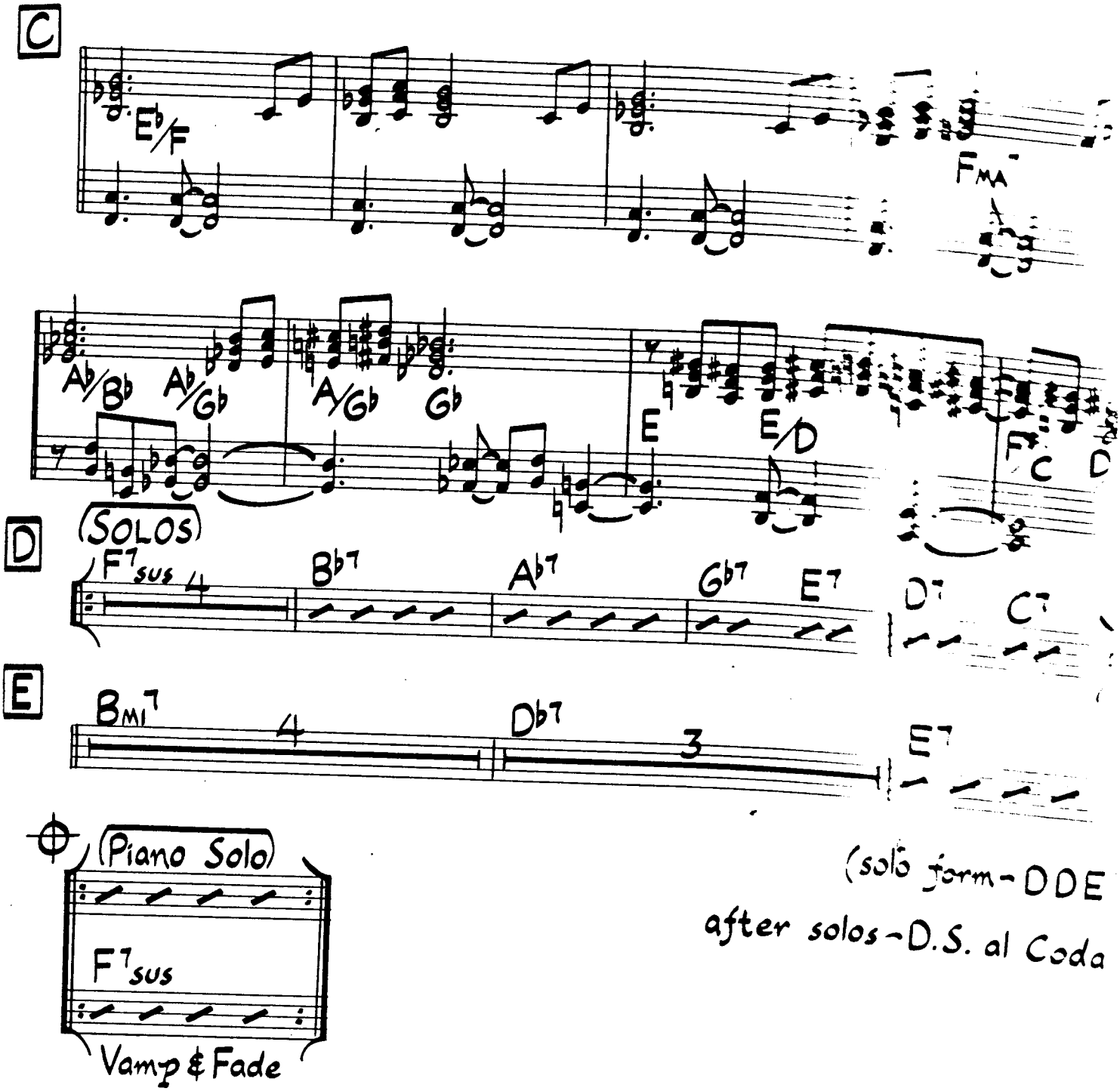
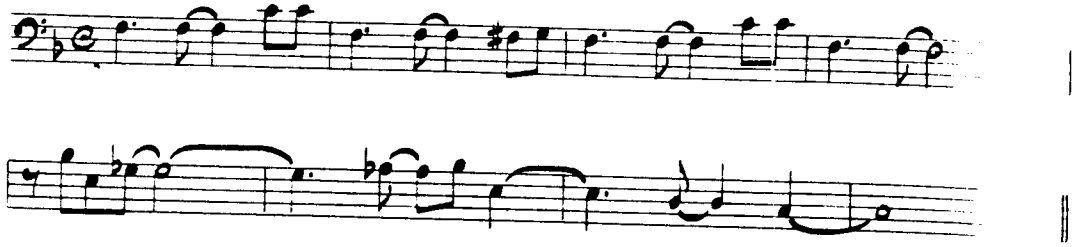


(solo form - DDE

after solos - D.S. al Coda

As played on McCoy Tyner's "Tender Moments"

Bass at A & C:

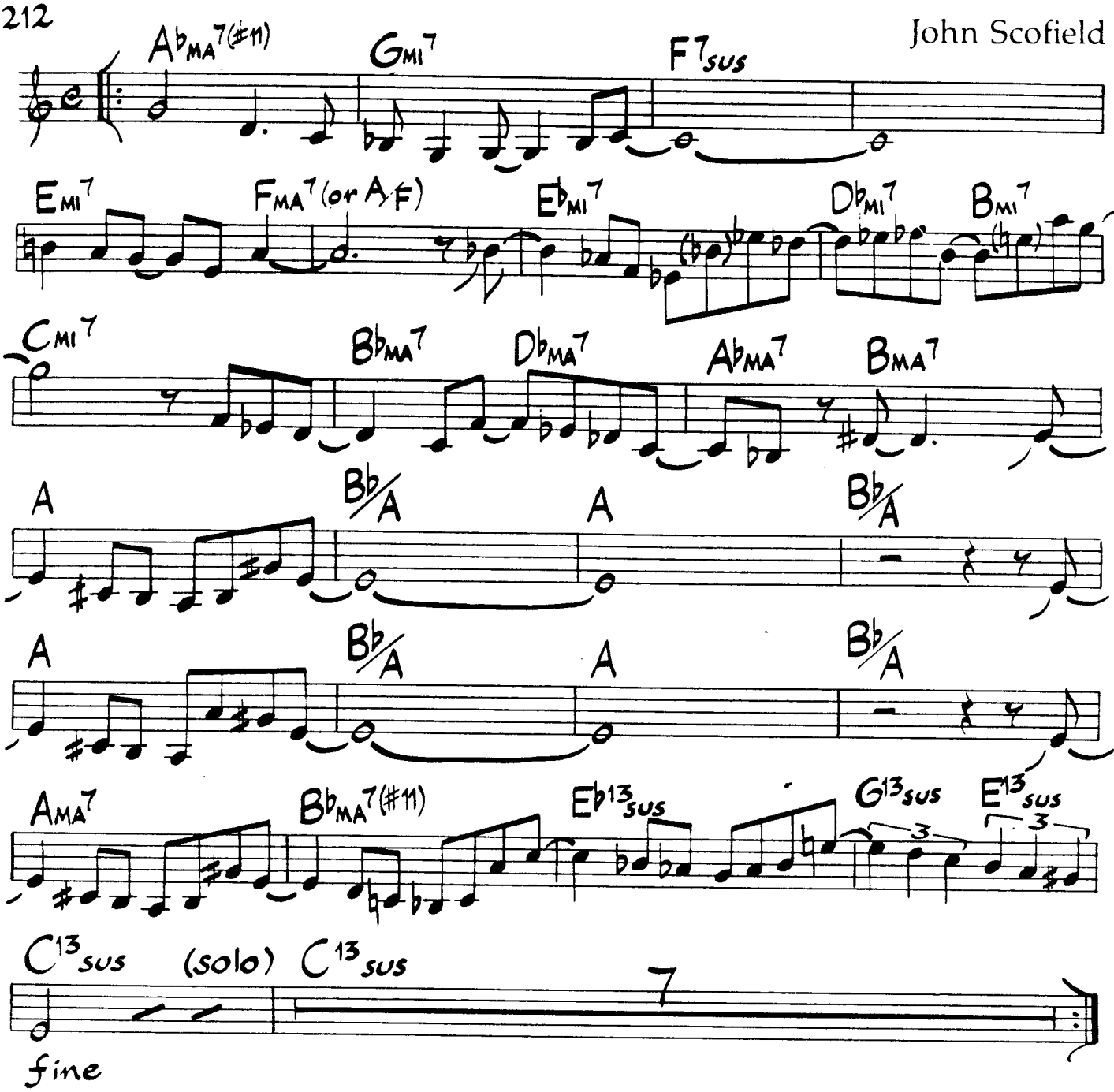


V

dium Swing

212

John Scofield



As played on John Scofield's "John Scofield Live"

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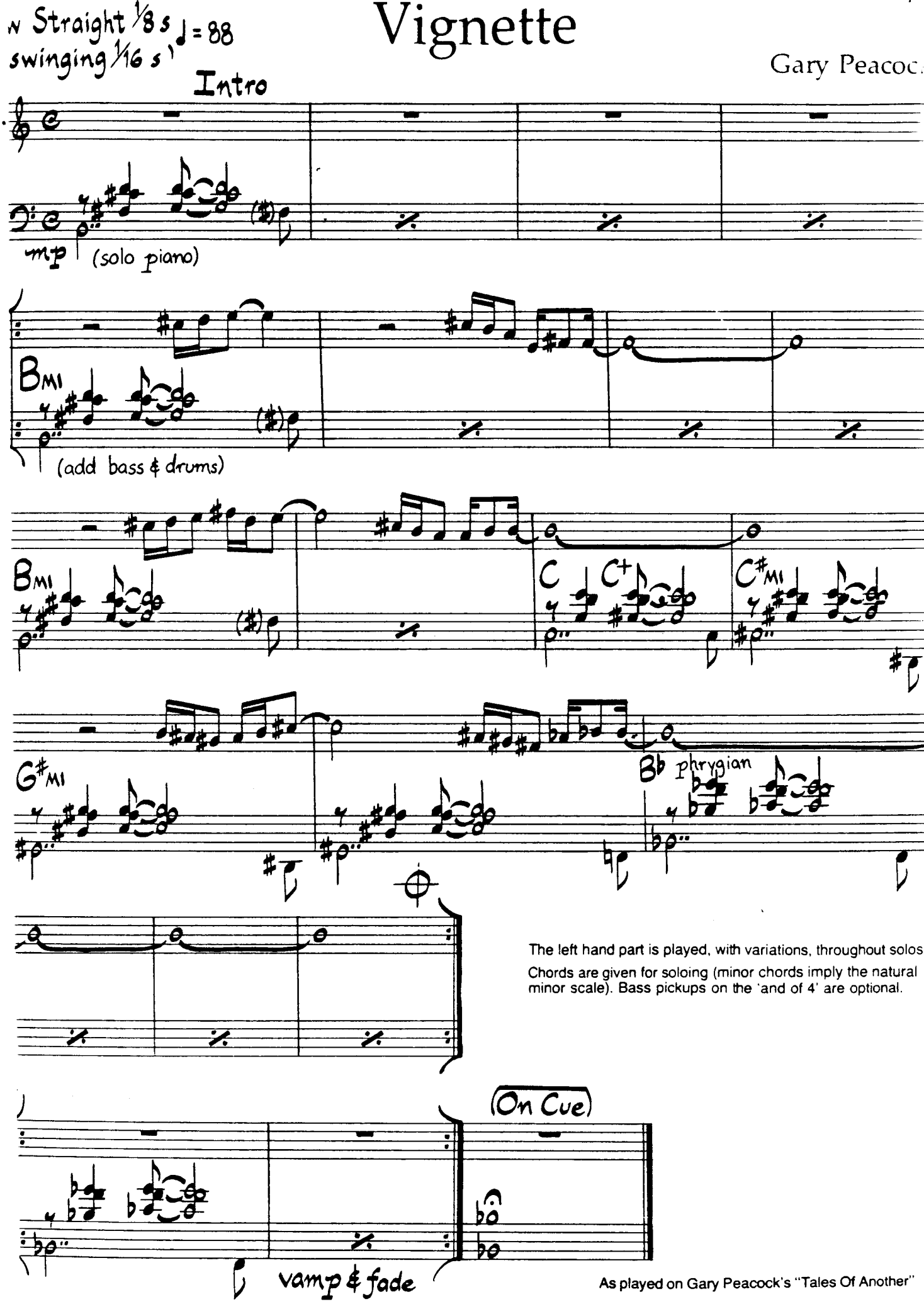
Vignette

Gary Peacock



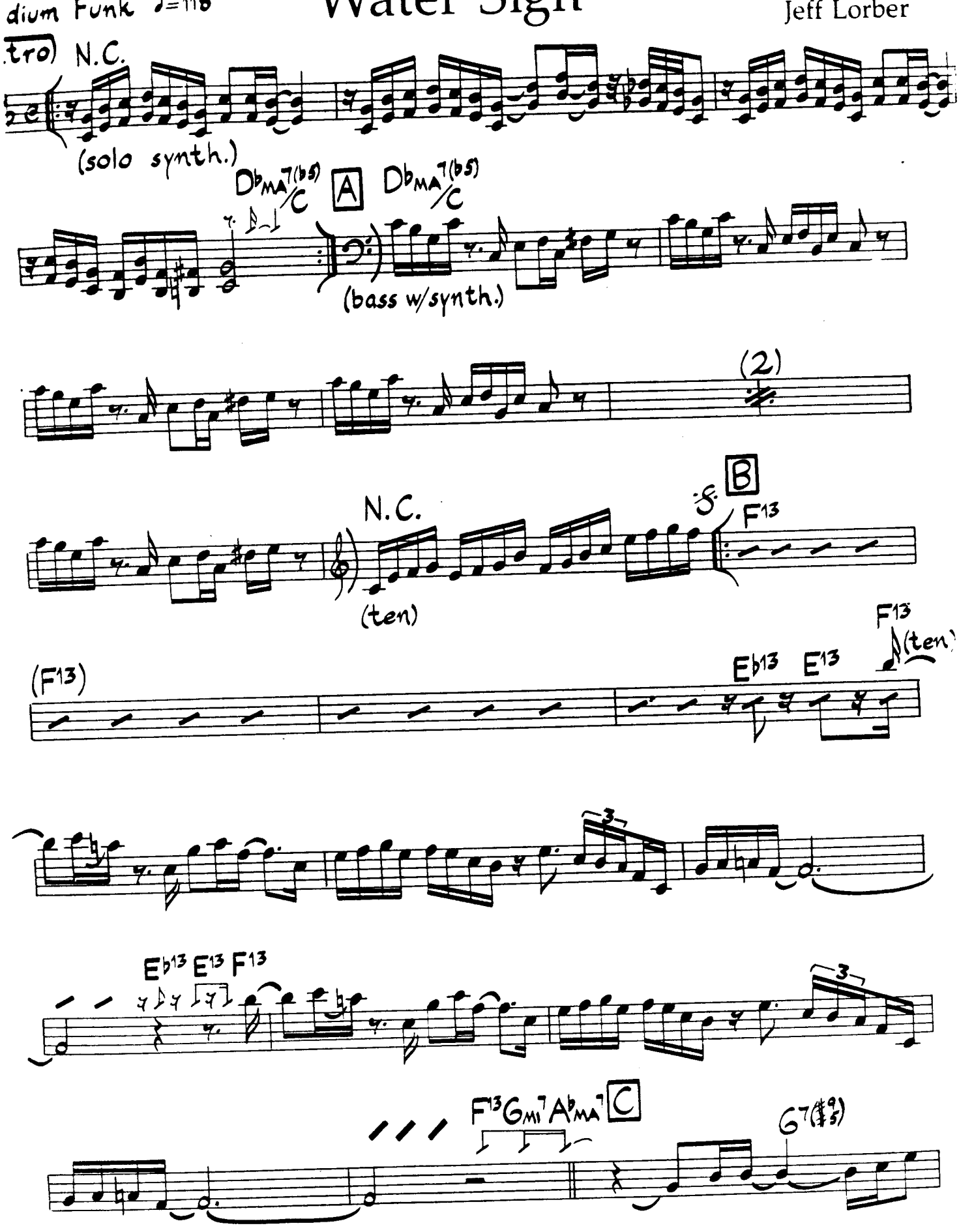
The left hand part is played, with variations, throughout solos

Chords are given for soloing (minor chords imply the natural minor scale). Bass pickups on the 'and of 4' are optional.

As played on Gary Peacock's "Tales Of Another"

Water Sign

Jeff Lorber



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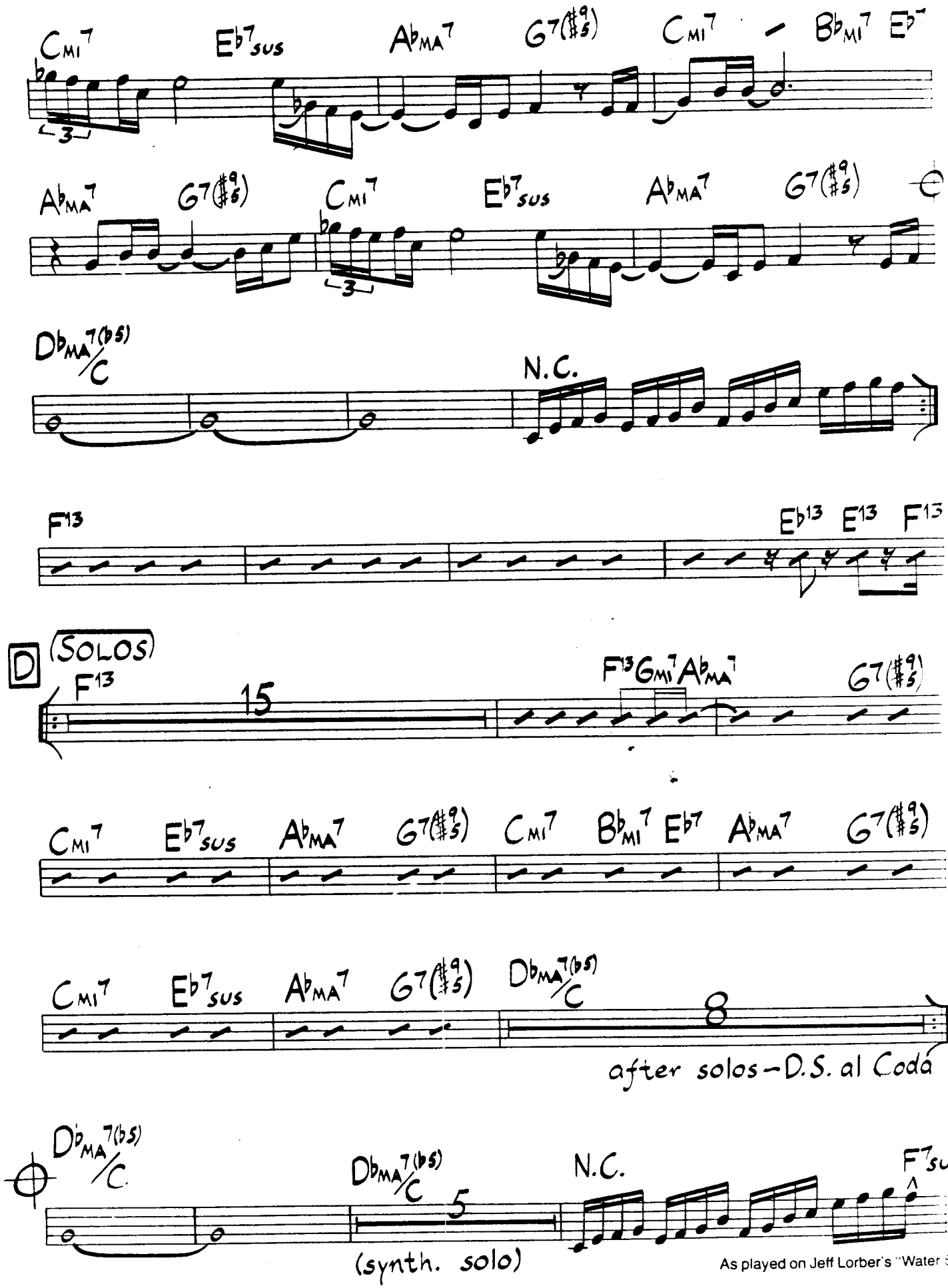
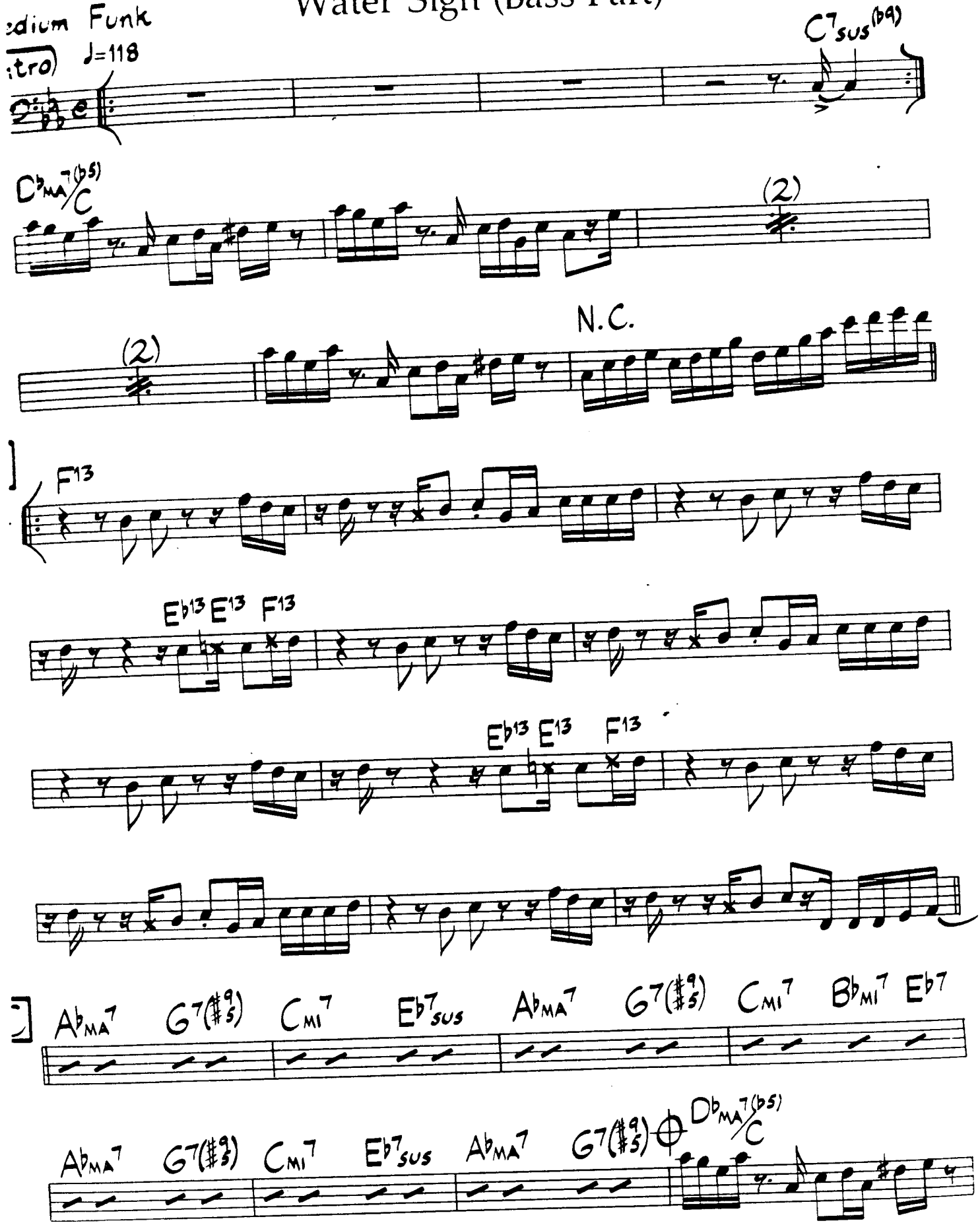
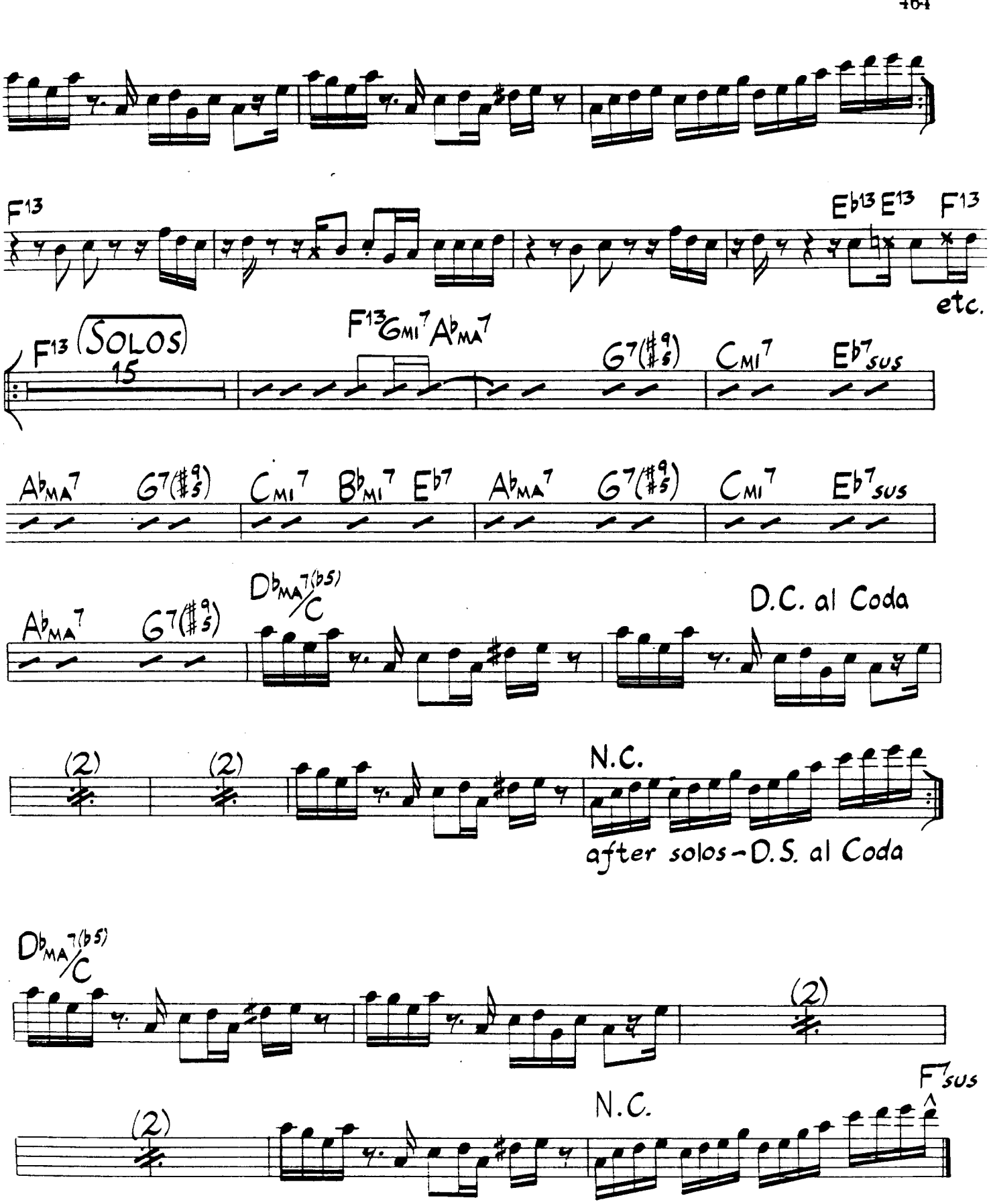

Cmi7 Eb7sus AbMA7 G7(#9/5) Cmi7 Bbmi7 Eb7
AbMA7 G7(#9/5) Cmi7 Eb7sus AbMA7 G7(#9/5)
DbMA7(b5)/C N.C.
F13 Eb13 E13 F13
D (SOLOS)
F13 15 F13 Gmi7 AbMA7 G7(#9/5)
Cmi7 Eb7sus AbMA7 G7(#9/5) Cmi7 Bbmi7 Eb7 AbMA7 G7(#9/5)
Cmi7 Eb7sus AbMA7 G7(#9/5) DbMA7(b5)/C 8
after solos - D.S. al Coda
DbMA7(b5)/C DbMA7(b5)/C 5 N.C. F7su
(synth. solo)
As played on Jeff Lorber's "Water S

Water Sign (Bass Part)



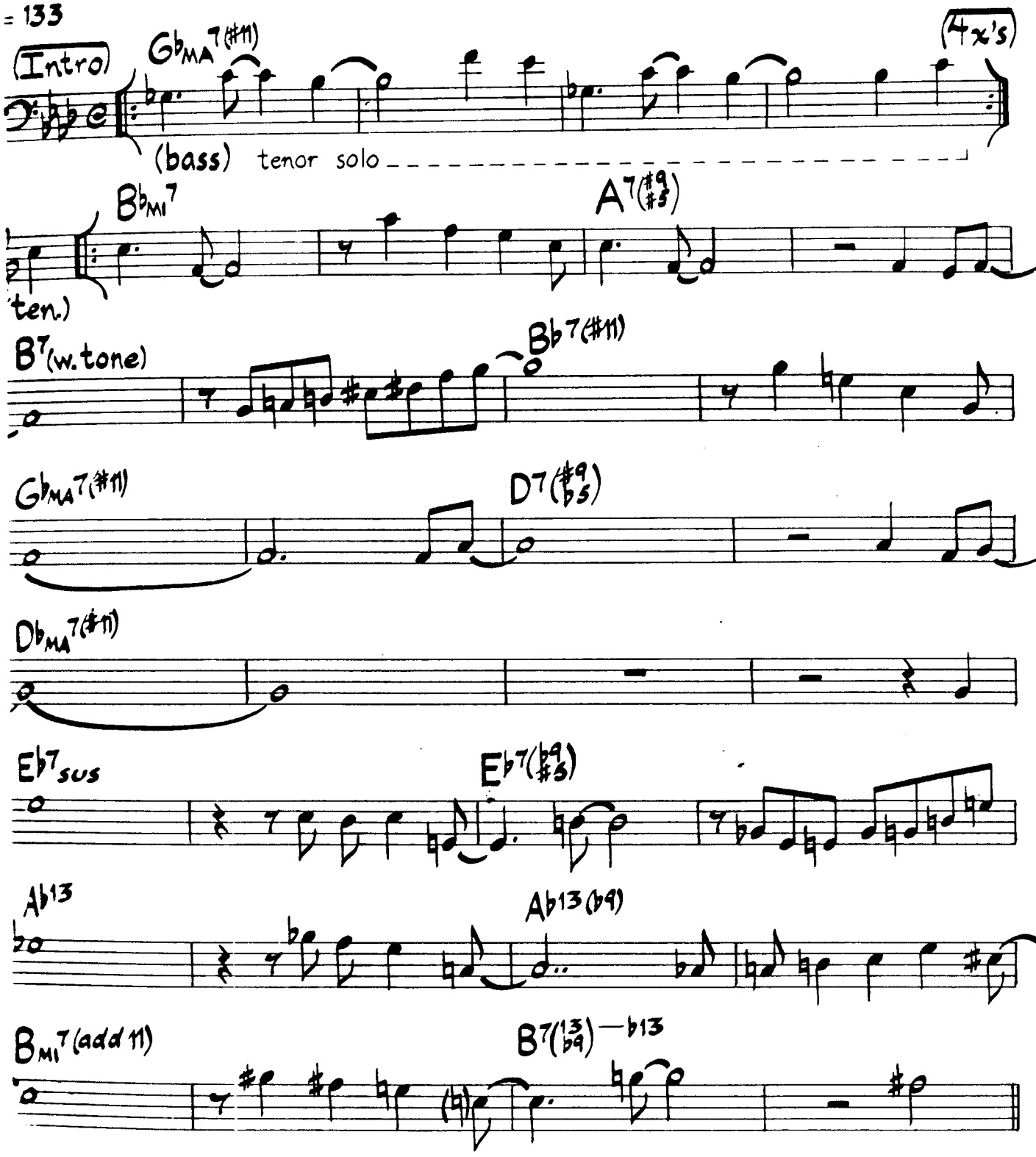

F13
Eb13 E13 F13
etc.
F13 (SOLOS)
15
F13 GMI7 AbMA7
G7(#9 5)
CMI7
Eb7sus
AbMA7
G7(#9 5)
CMI7 BbMI7 Eb7
AbMA7
G7(#9 5)
CMI7
Eb7sus
AbMA7
G7(#9 5)
DbMA7(b5)/C
D.C. al Coda
(2)
(2)
N.C.
after solos - D.S. al Coda
DbMA7(b5)/C
(2)
(2)
N.C.
F7sus

:dium Samba

= 133

What, Does It Matter?

George Mraz



As played on New York Jazz Quartet's "Surge"

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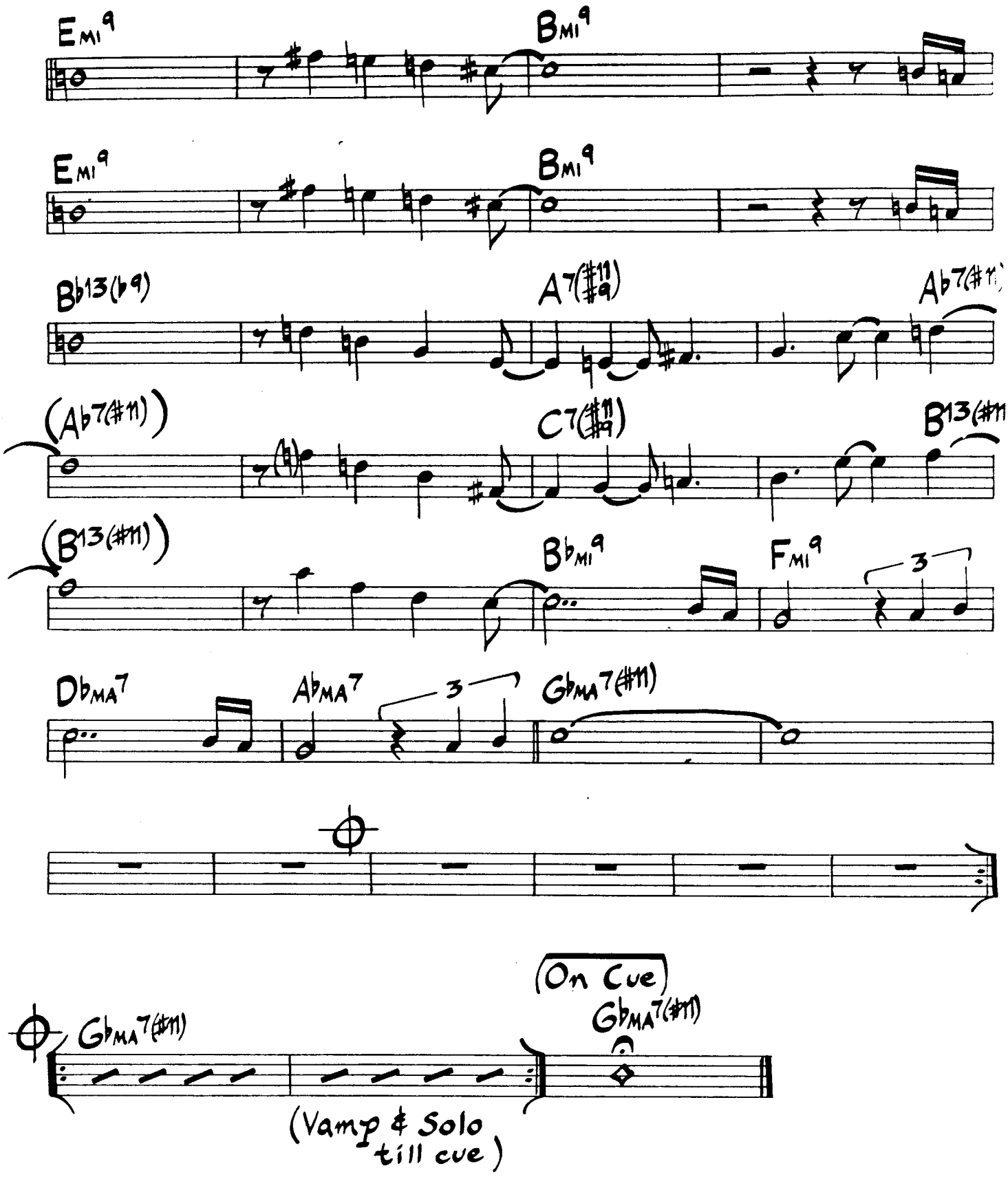
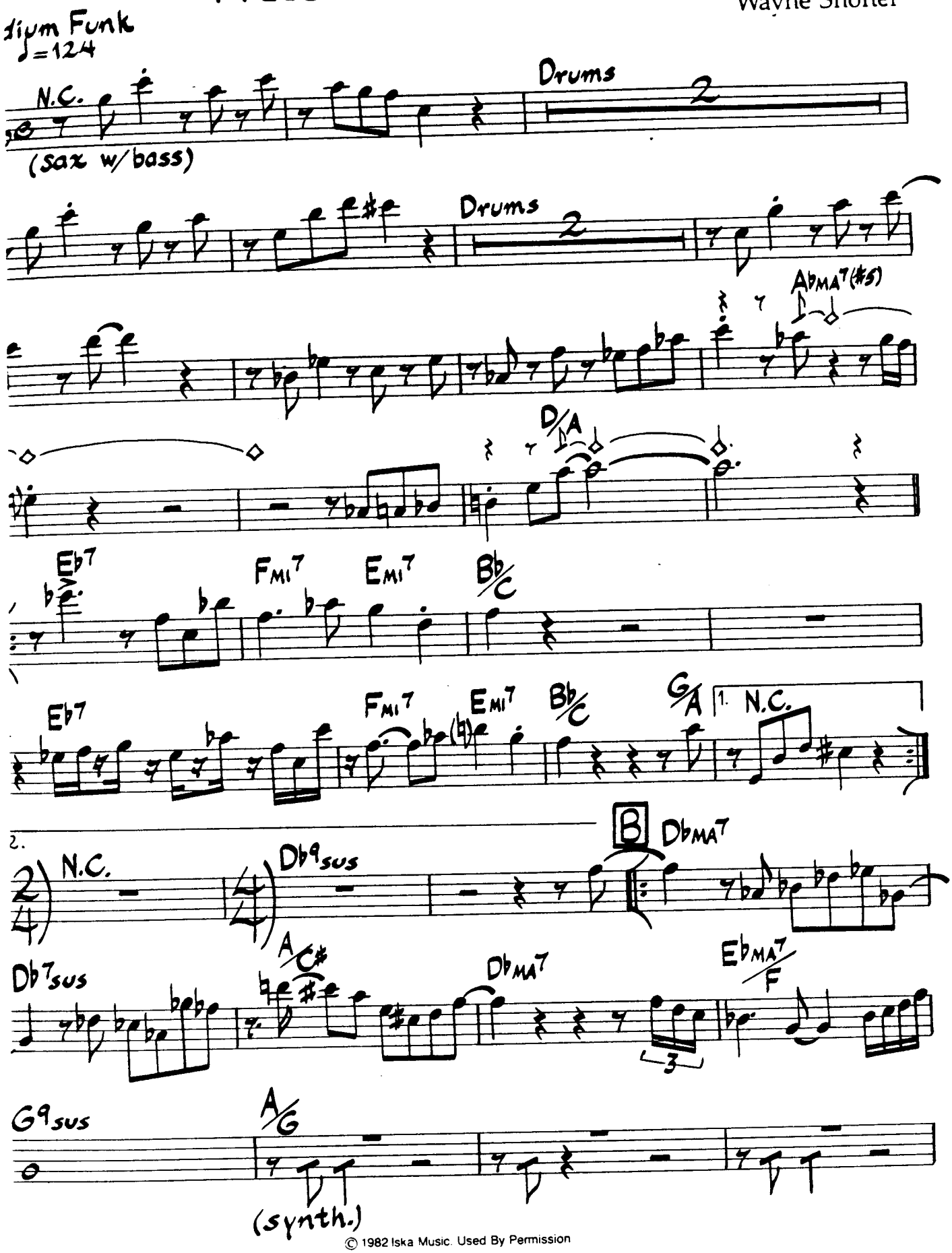


Chords played on beat 4 during head are played on beat 1 of next bar during solos.

When It Was Now

Wayne Shorter



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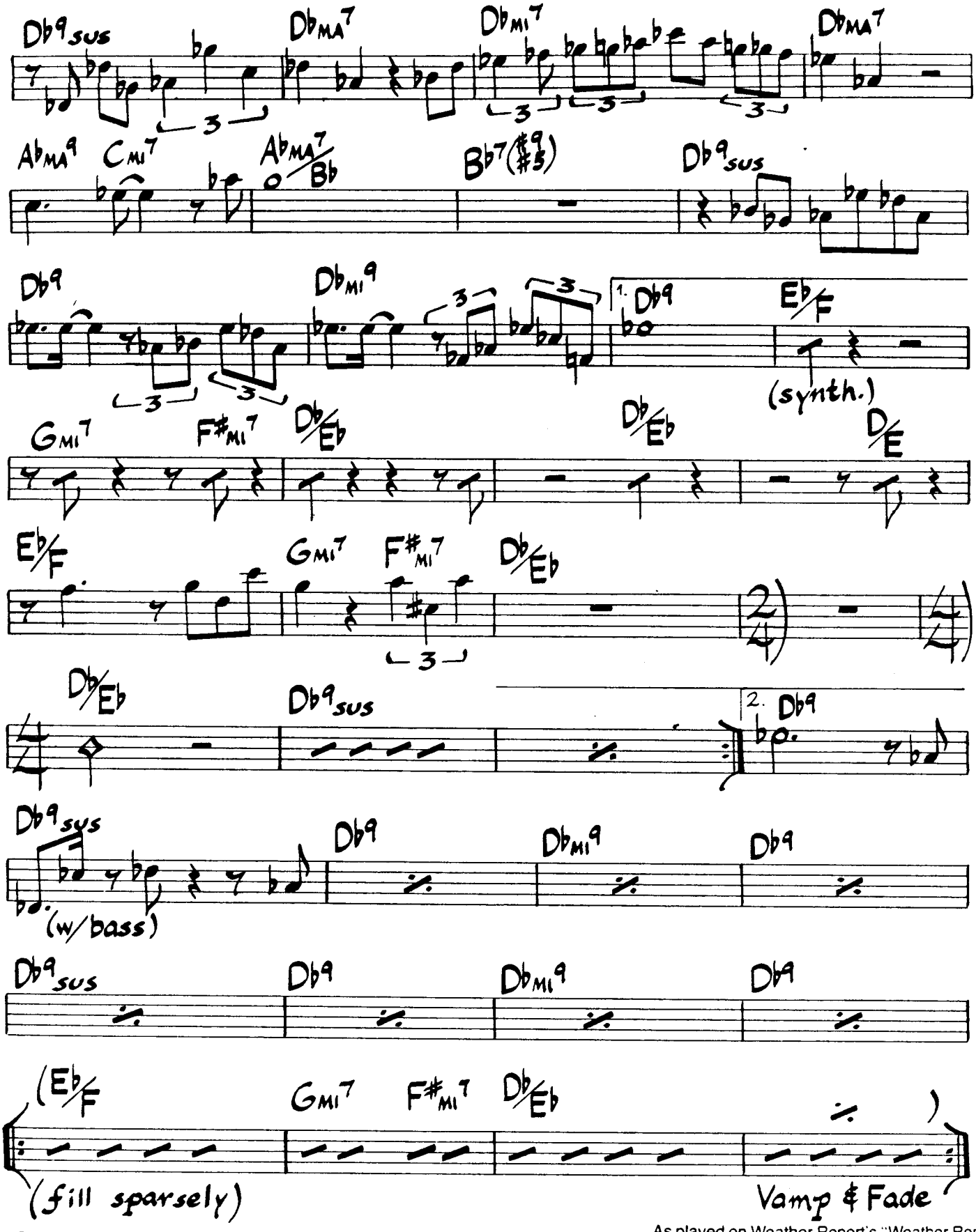
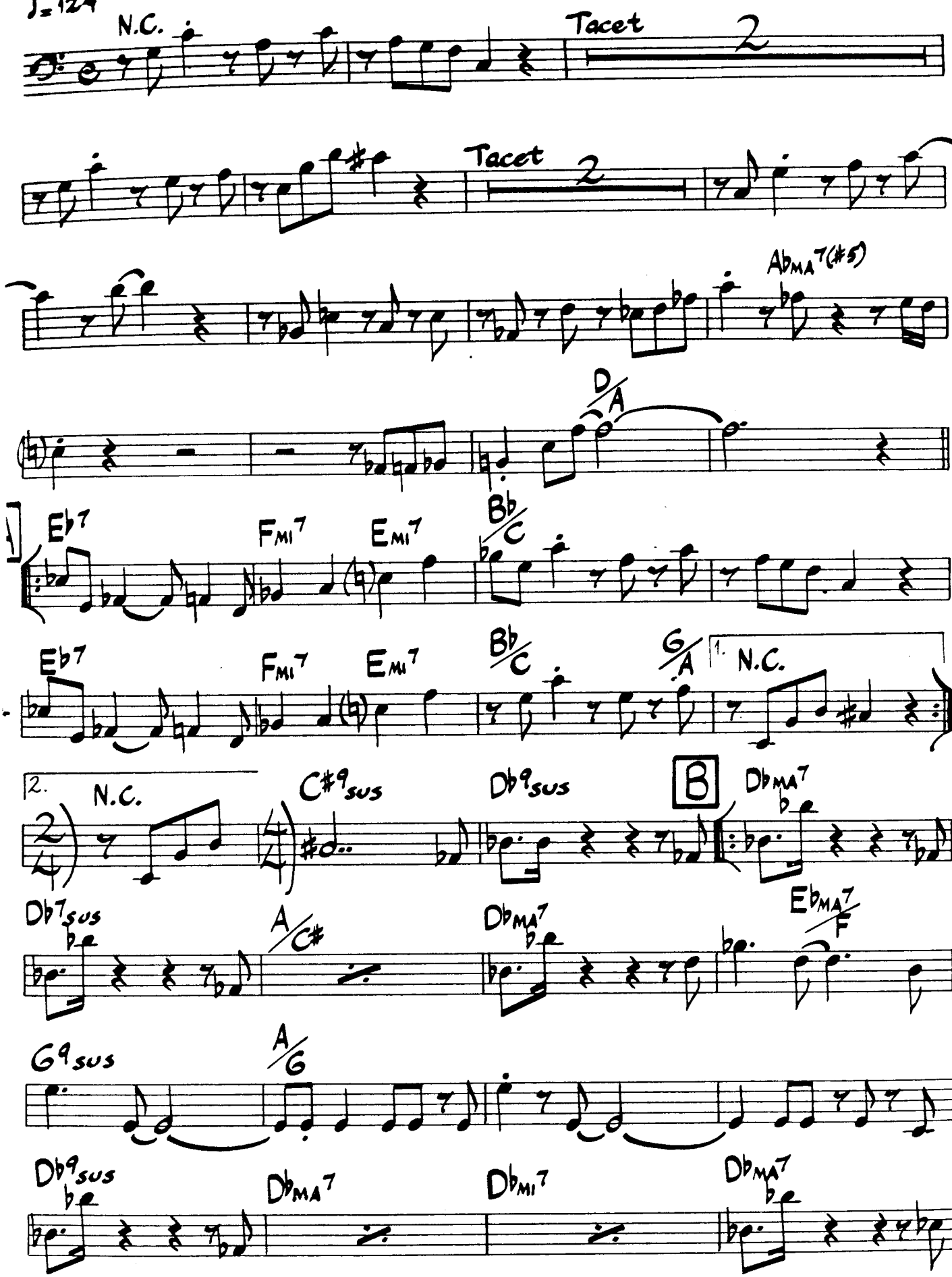


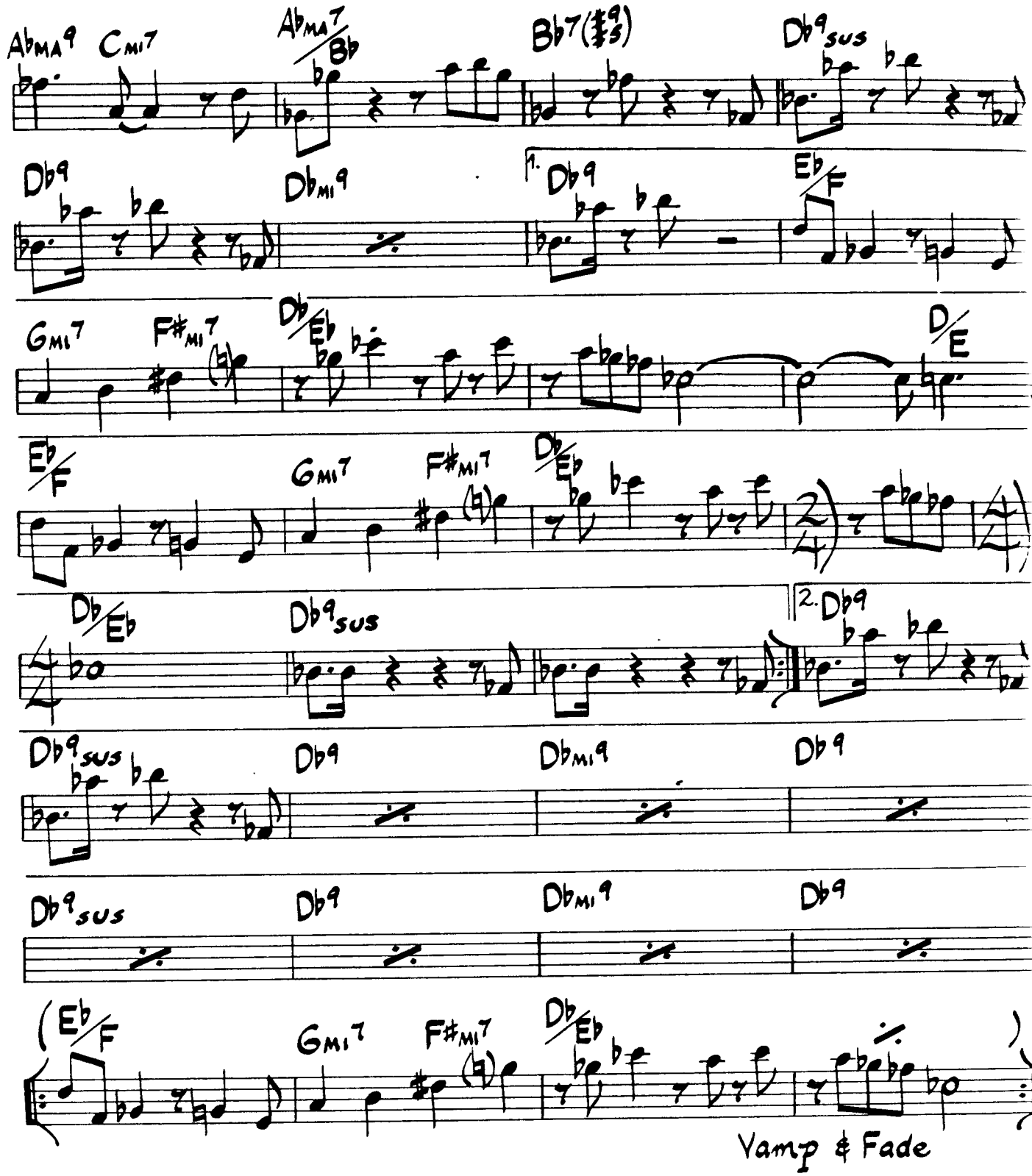
Tenor sounds one octave lower than written.

As played on Weather Report's "Weather Repor

When It Was Now (Bass Part)

Medium Funk
♩=124




AbMA9
Cmi7
AbMA7/Bb
Bb7(#9/#5)
Db9sus
Db9
Dbmi9
1. Db9
Eb/F
Gmi7
F#mi7(b5)
Db/Eb
D/E
Eb/F
Gmi7
F#mi7(b5)
Db/Eb
Db/Eb
Db9sus
2. Db9
Db9sus
Db9
Dbmi9
Db9
Db9sus
Db9
Dbmi9
Db9
(Eb/F
Gmi7
F#mi7(b5)
Db/Eb
)
Vamp & Fade

Windflower

Medium Swing ♩=124

Sarah Cassey

A

Piano

Bass

fine

fine

F_{MI}^{7} (SOLOS) $G_{MI}^{7(b5)}$ C^{7} F_{MI}^{7} F^{7}

$B^{b}{}_{MI}^{7}$ $G_{MI}^{7(b5)}$ C^{7} F_{MI}^{7} B^{b7} E^{b7} A^{b7}

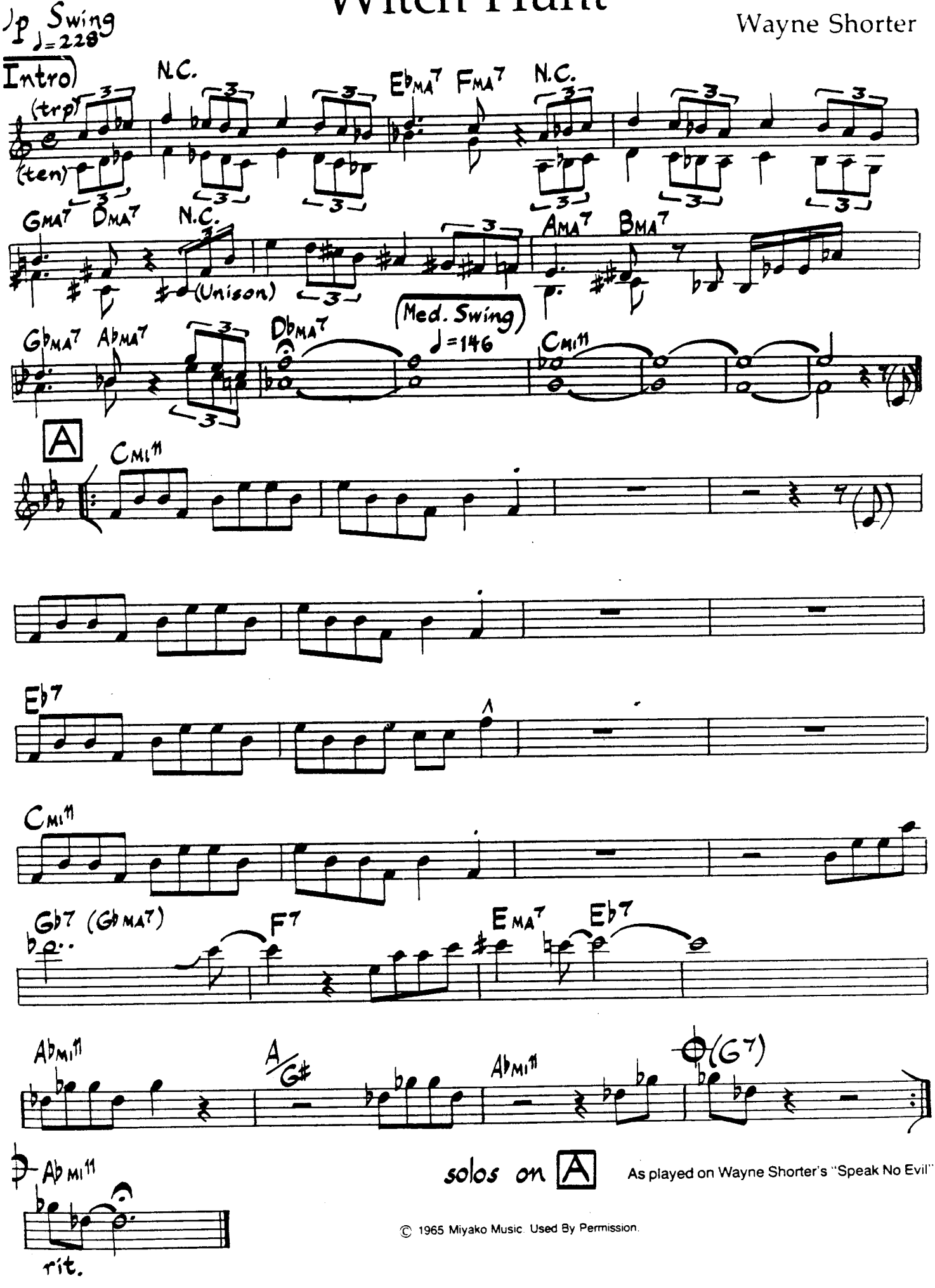
D^{b7} C^{7} F_{MI}^{7} $G_{MI}^{7(b5)}$ C^{7}

After solos - D.C. al fine (take repeat)

As played on Mel Lewis' "Mel Lewis & Friends"

Witch Hunt

Wayne Shorter



As played on Wayne Shorter's "Speak No Evil"

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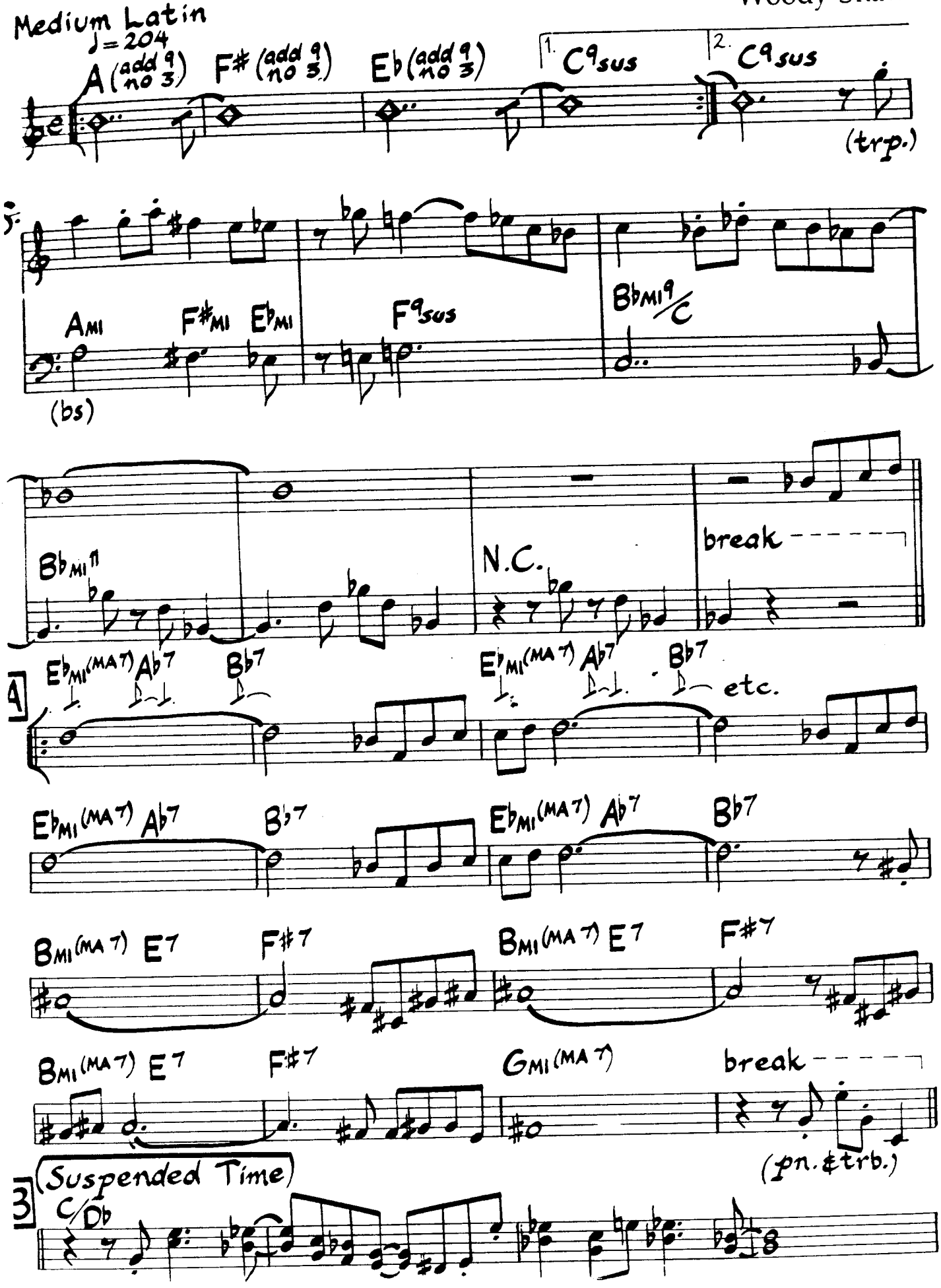
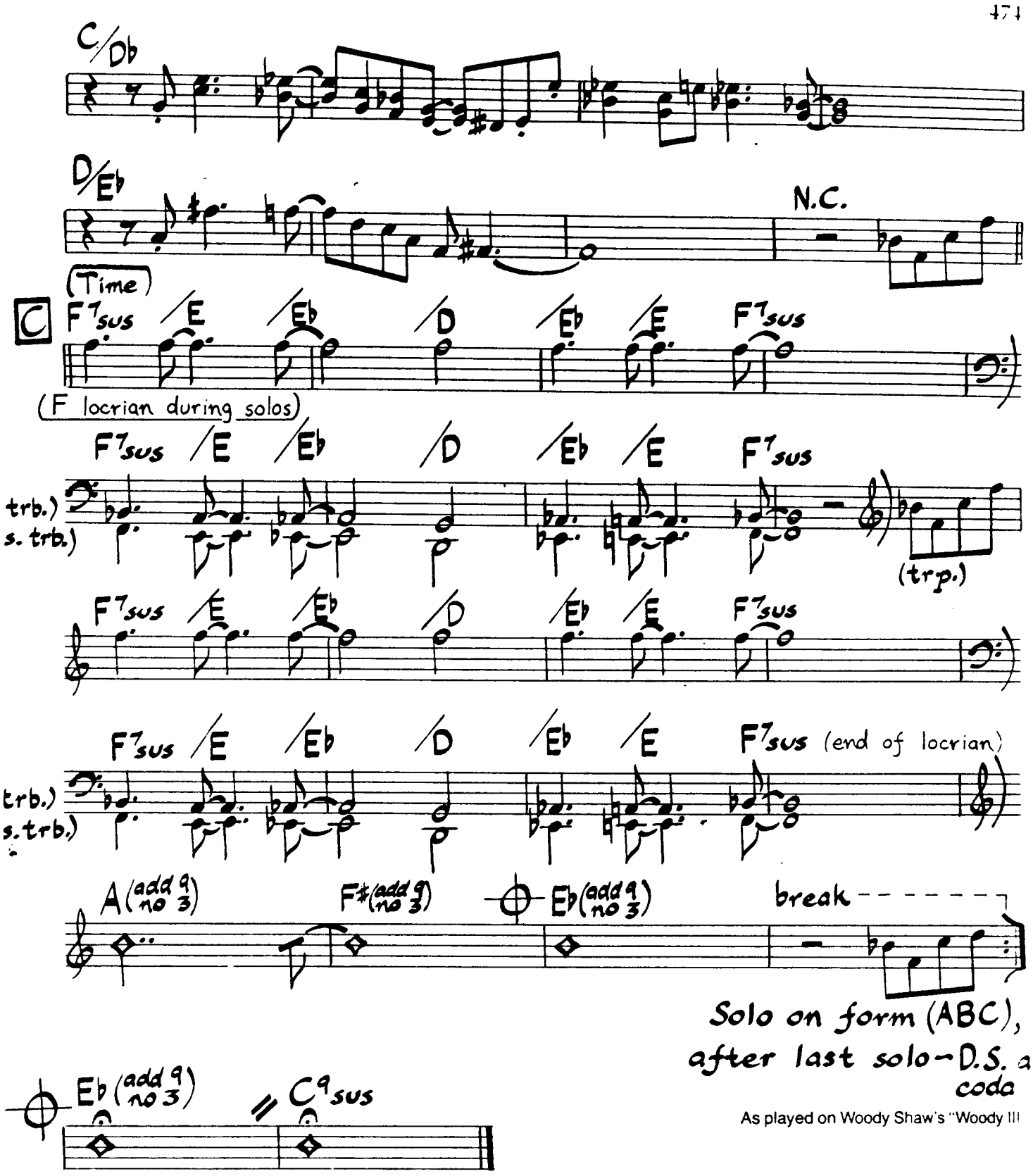
Woody I - On The New Ark

Woody Shaw





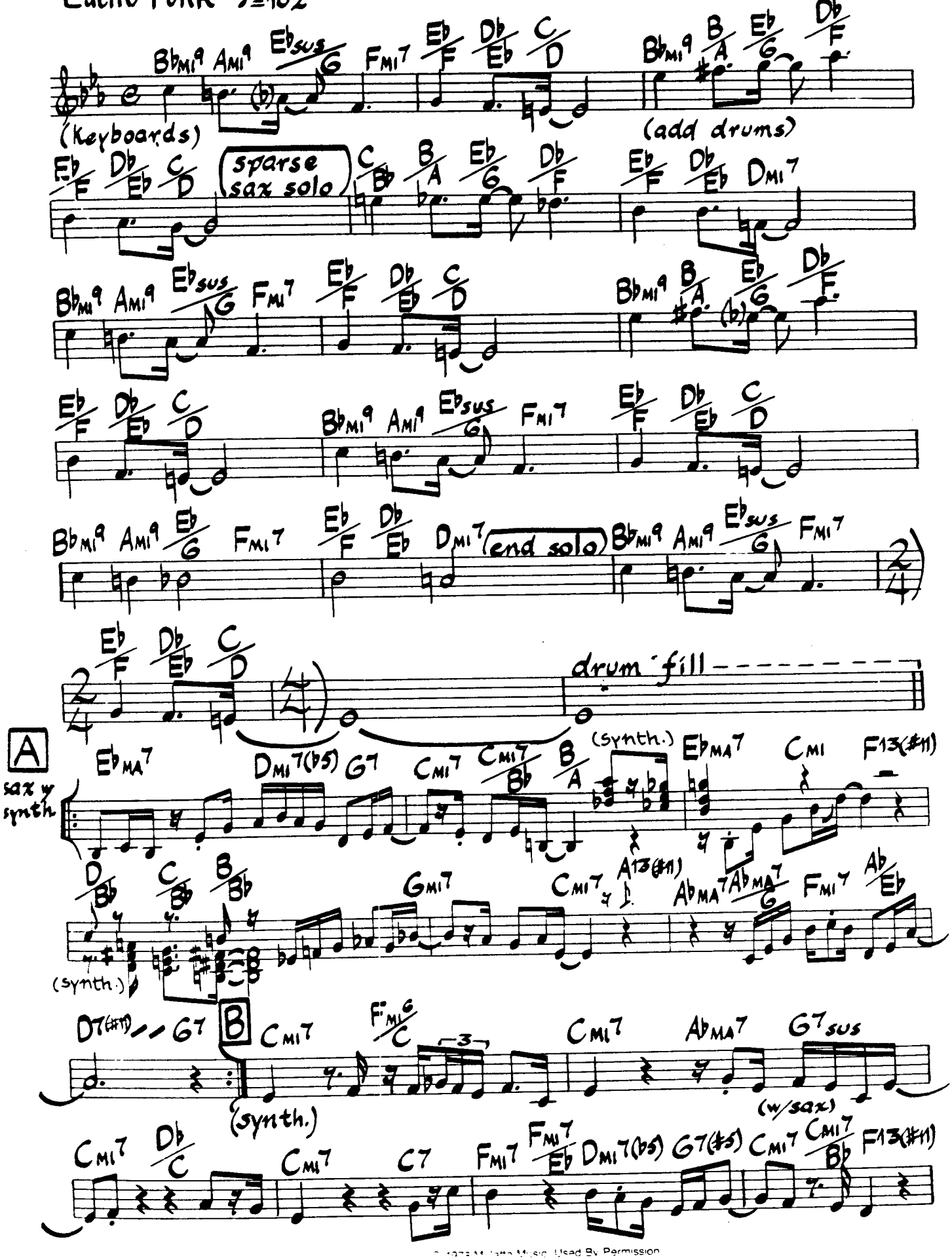
As played on Woody Shaw's "Woody III"

Breaks and kicks are not played during solos, but the suspended time at B is observed

Young And Fine

Josef Zawinul

Medium
Latin/Funk ♩=102



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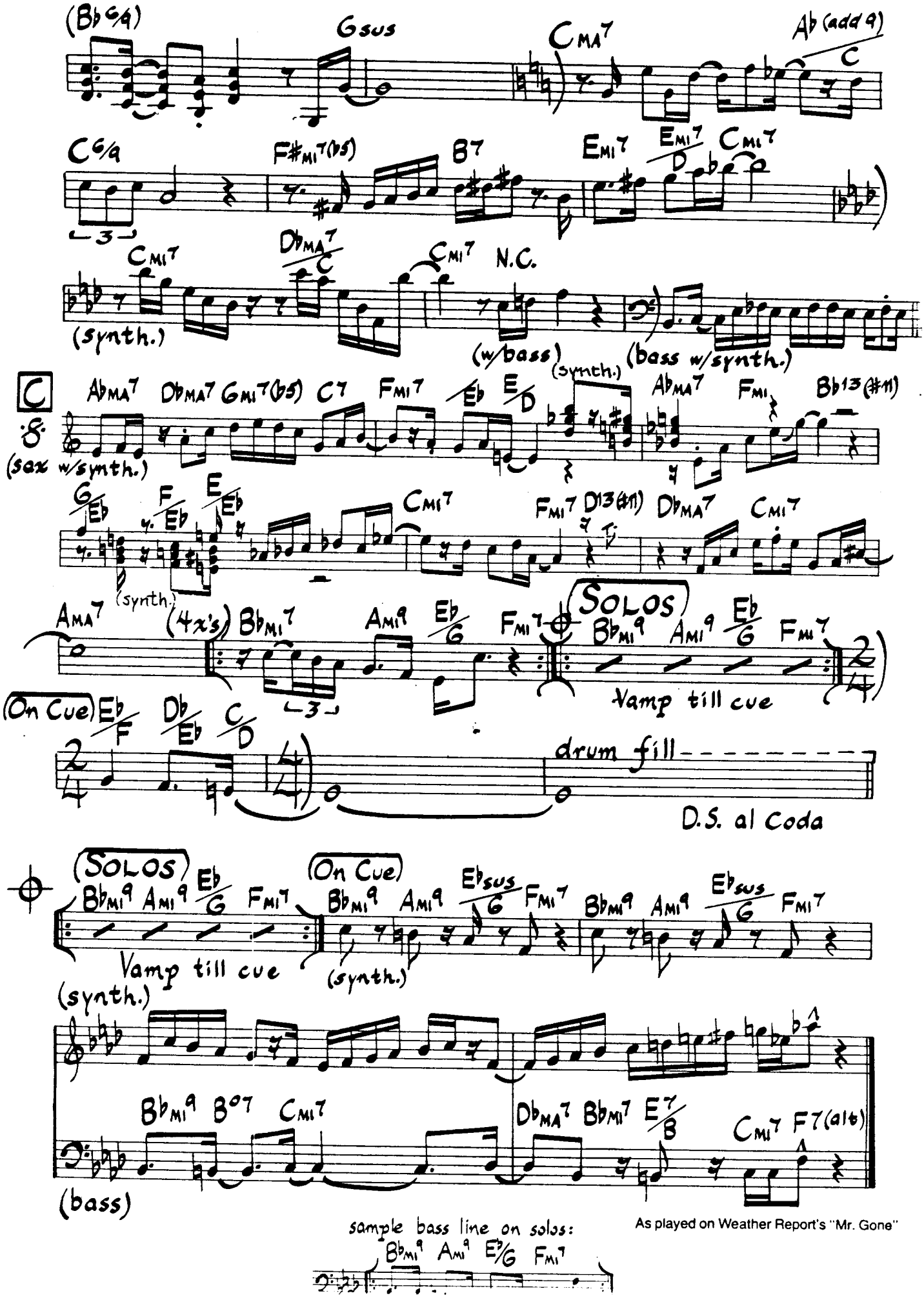


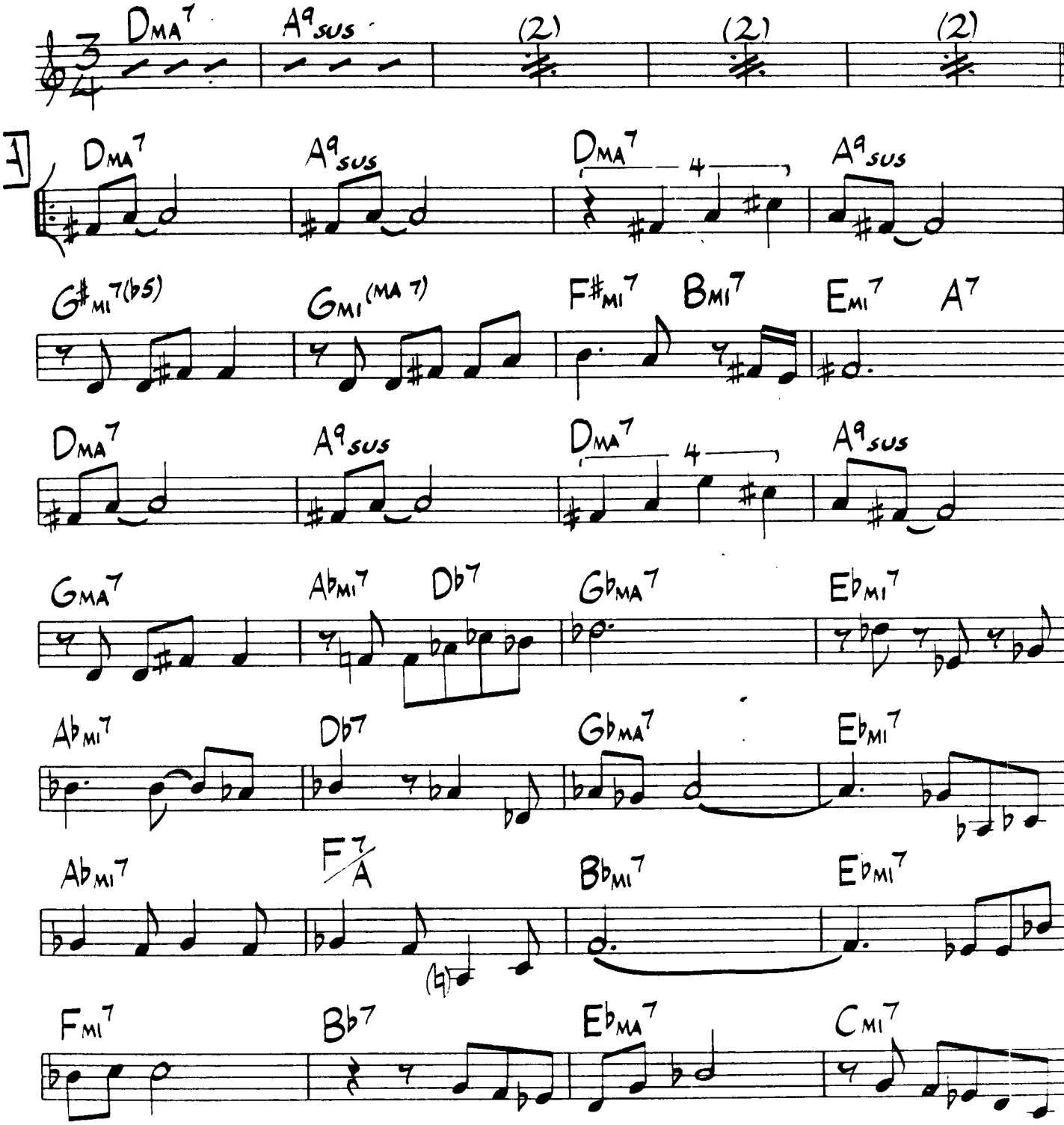
As played on Weather Report's "Mr. Gone"

Young One

Jim Hall

Medium Jazz Waltz
♩=150

(Intro)



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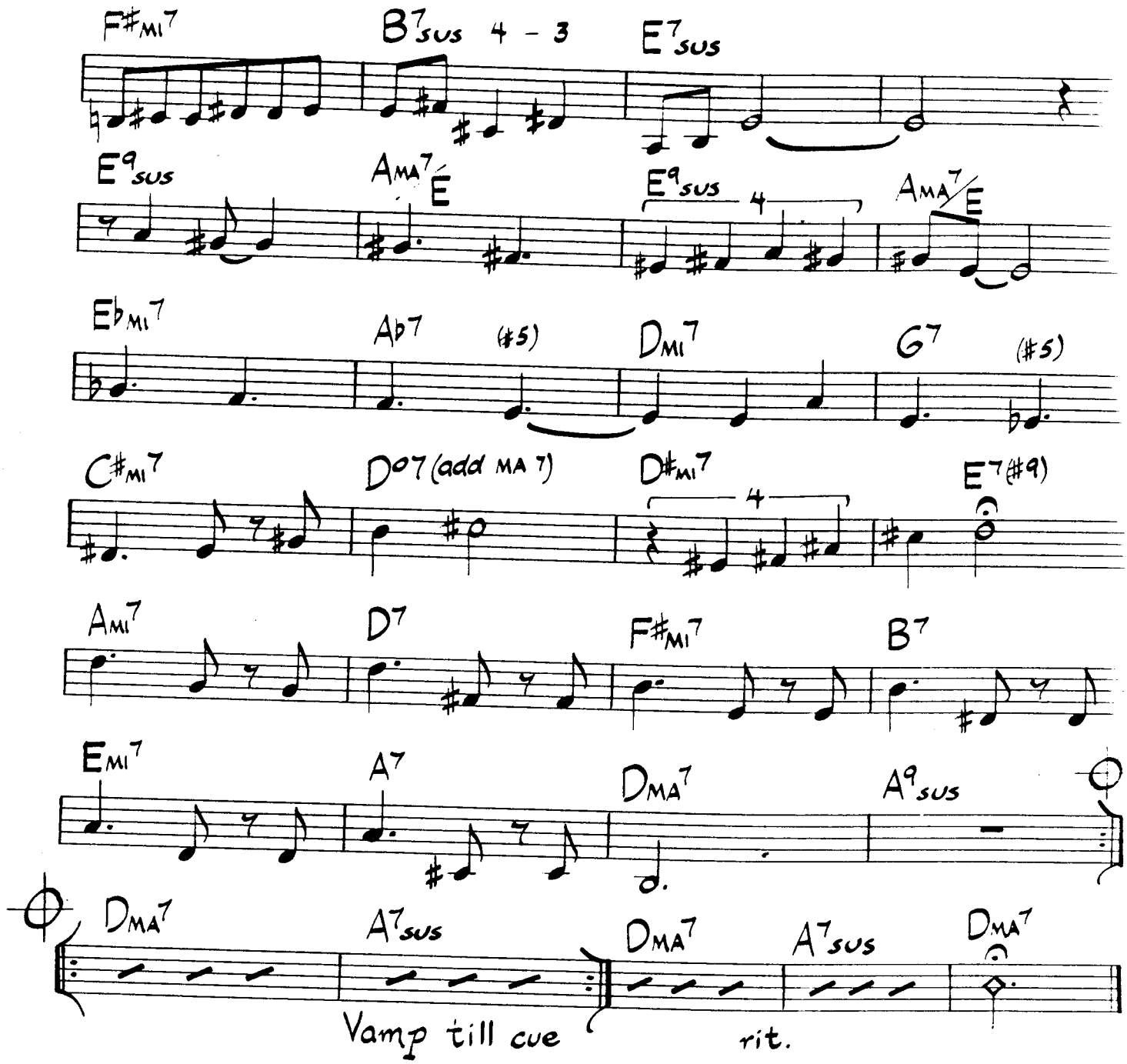


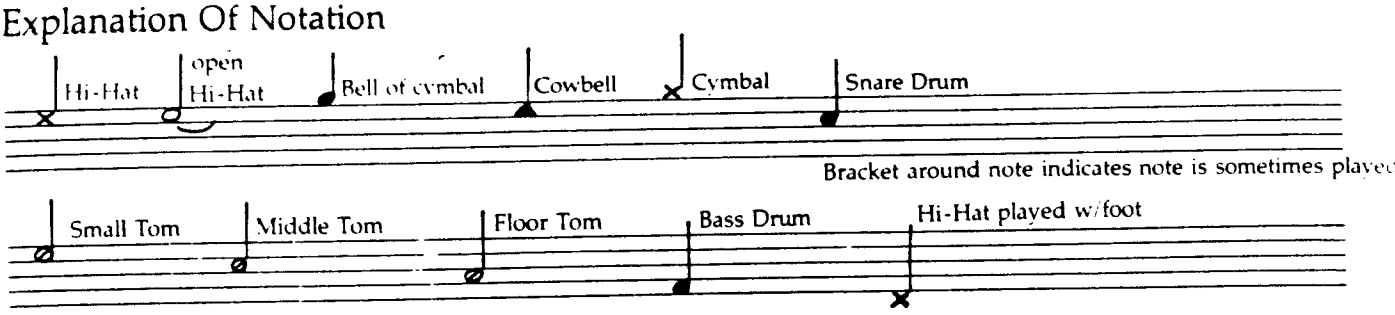
As played on Jim Hall's "Impressions Of Japan"

Fermata on E7 (-9) holds for solos

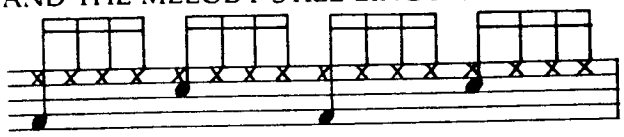
Appendix - Sample Drum Parts

Transcribed by Rick Latham, autho. of "Advanced Funk Studies"
(Available from Rick at P.O. Box 12452, Dallas, TX 75225)

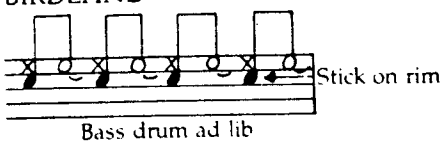
Explanation Of Notation



AND THE MELODY STILL LINGERS ON

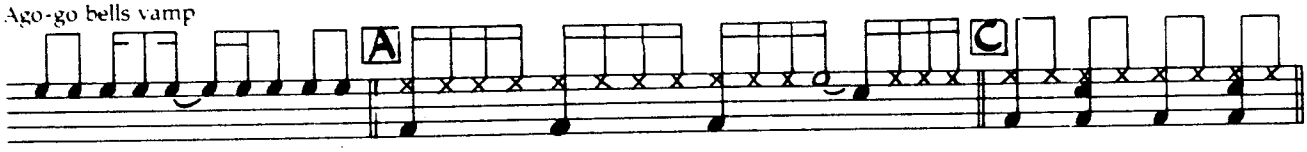


BIRDLAND

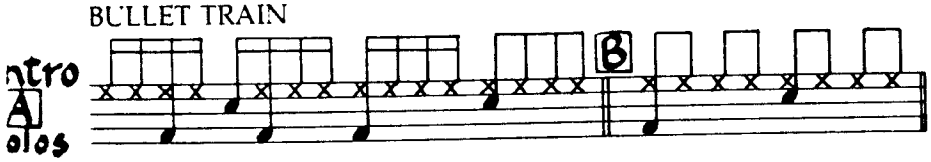


BRAZILIAN LOVE AFFAIR

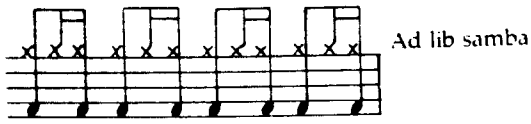
Ago-go bells vamp



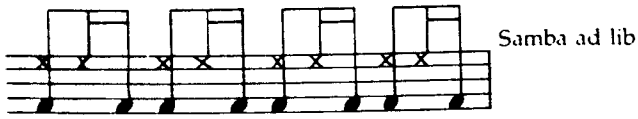
BULLET TRAIN



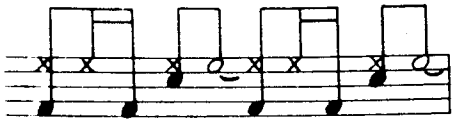
CASSIDAE



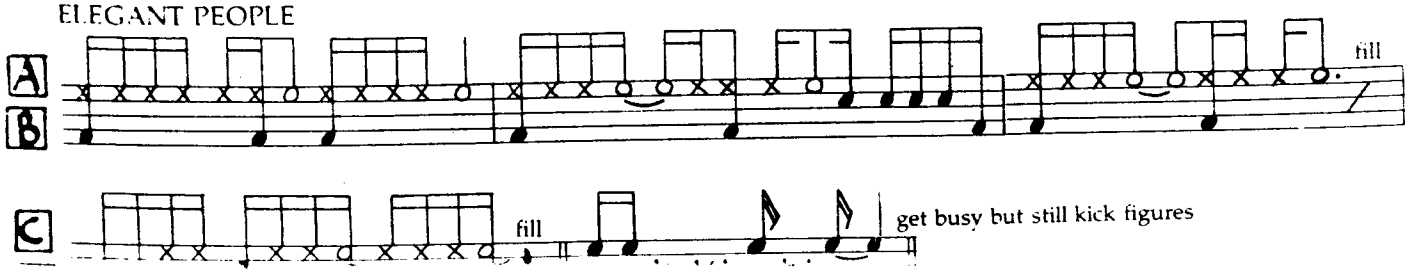
CENTRAL PARK



DAISY MAE

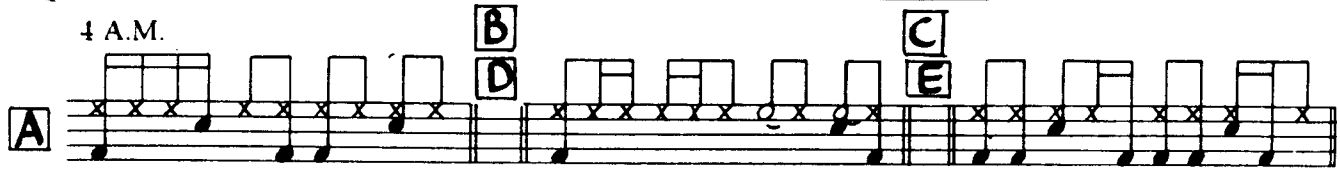


ELEGANT PEOPLE

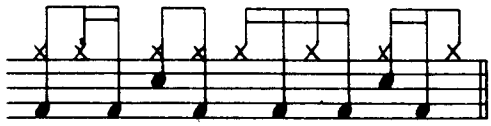


FLY WITH THE WIND

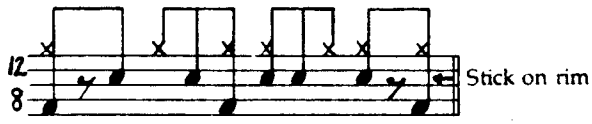
4 A.M.



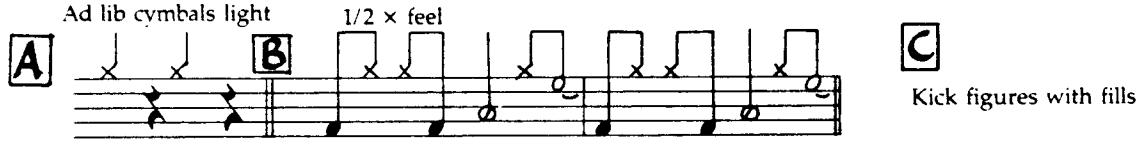
GIBRALTAR



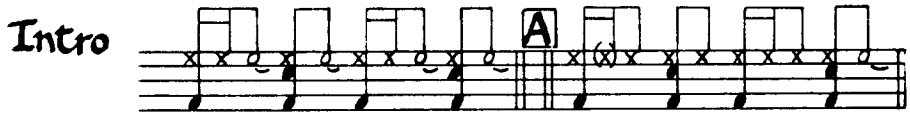
HIGHWAY ONE



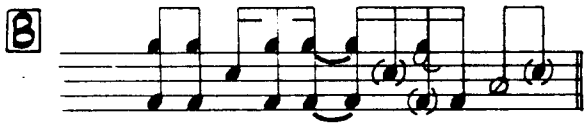
IN SEARCH OF MY HEART



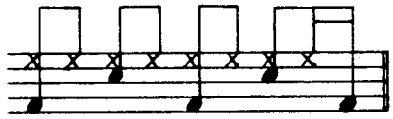
I THOUGHT IT WAS YOU



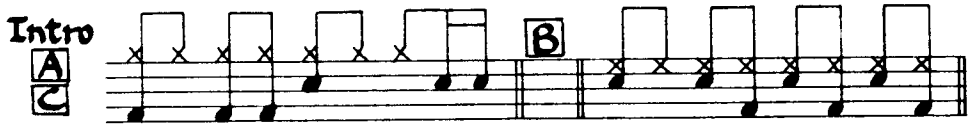
JUNGLE FEVER



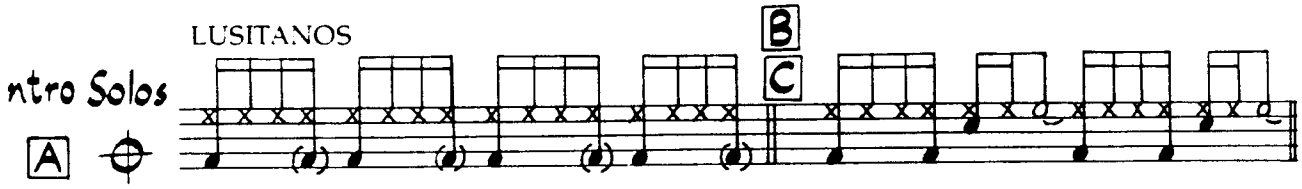
KATHERINE



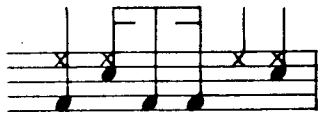
LEMME AT IT



LUSITANOS

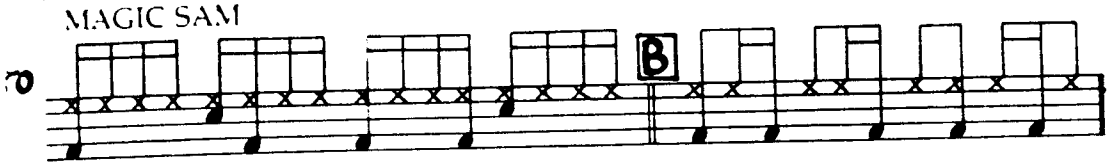


MAGIC LADY

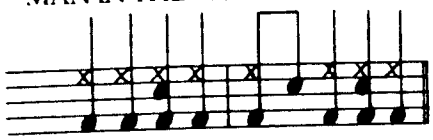


(continued on the following page)

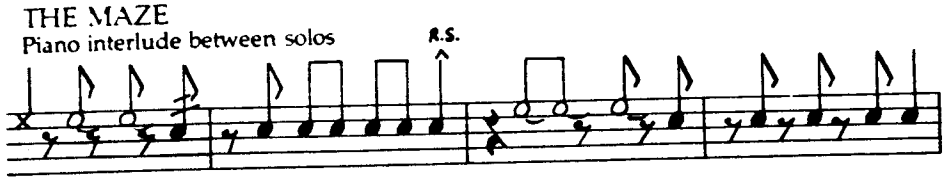
MAGIC SAM

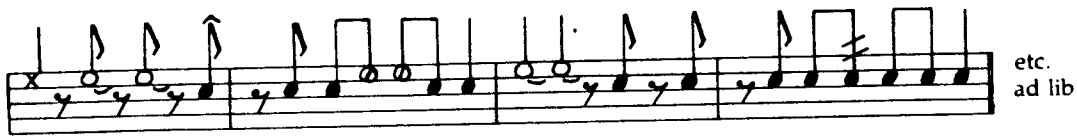


MAN IN THE MOON



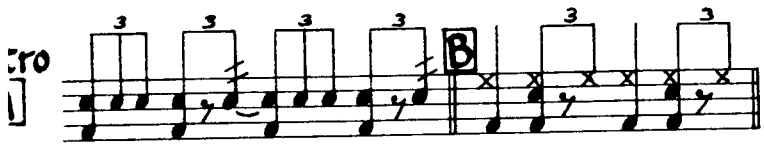
THE MAZE
Piano interlude between solos



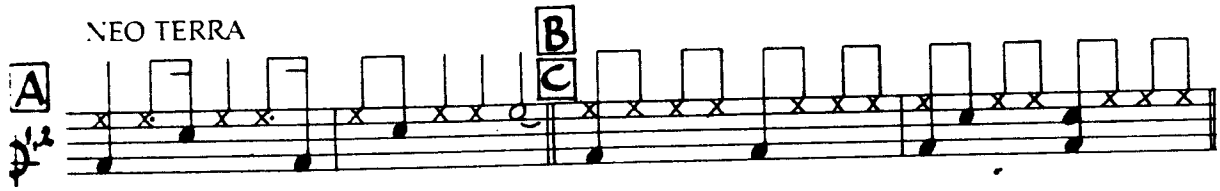


etc.
ad lib

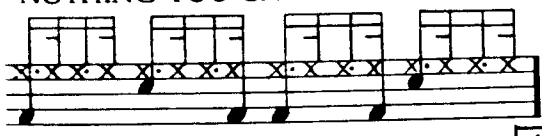
MONMOUTH COLLEGE FIGHT SONG



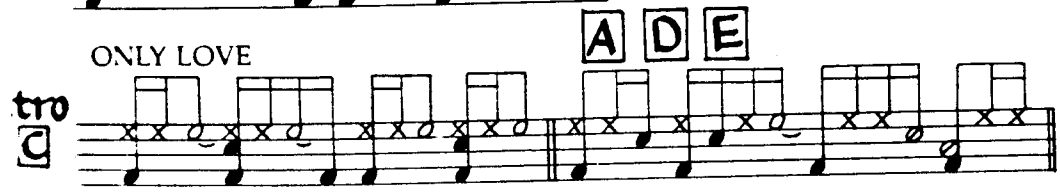
NEO TERRA



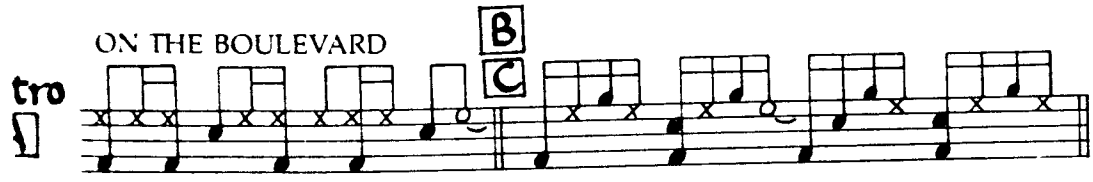
NOTHING YOU CAN DO ABOUT IT



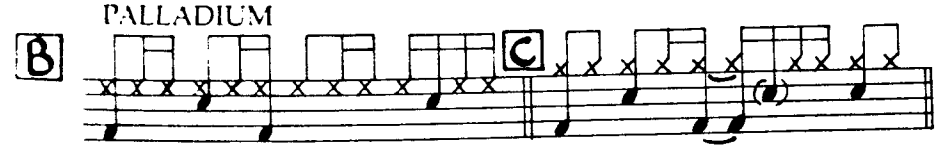
ONLY LOVE



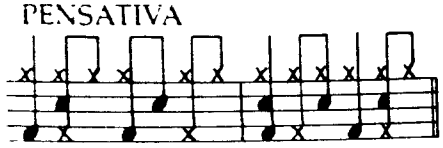
ON THE BOULEVARD



PALLADIUM

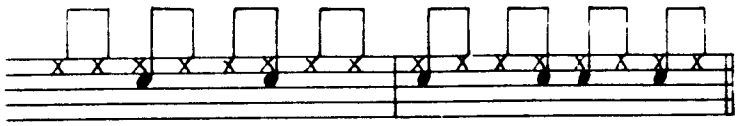


PENSATIVA



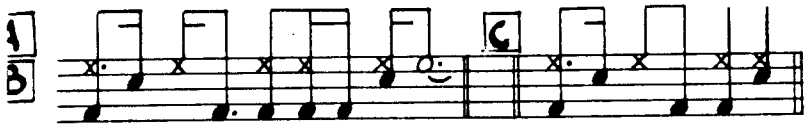
Latin

PERESINA

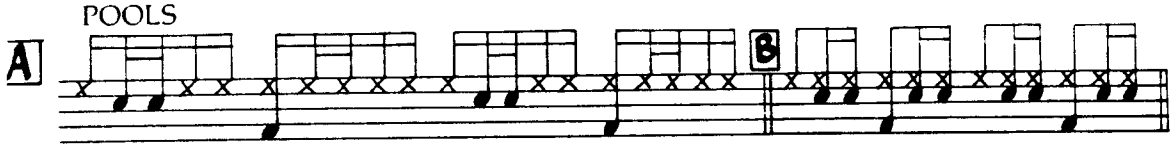


Ad lib bossa groove

PHANTAZIA

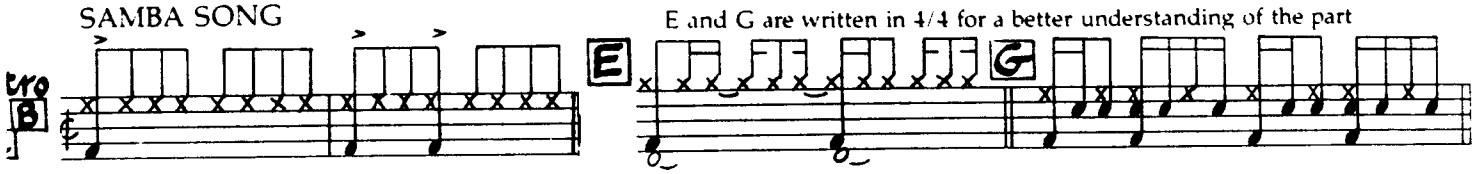


POOLS



SAMBA SONG

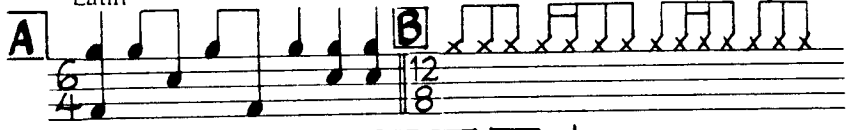
E and G are written in 4/4 for a better understanding of the part



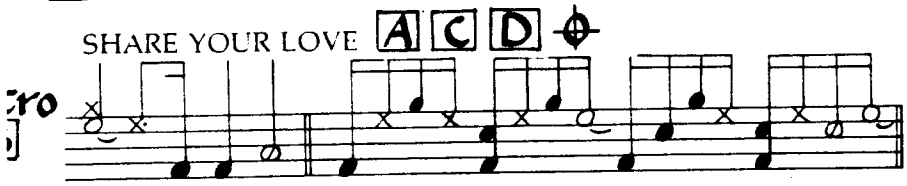
S.E.'S DREAM

Latin

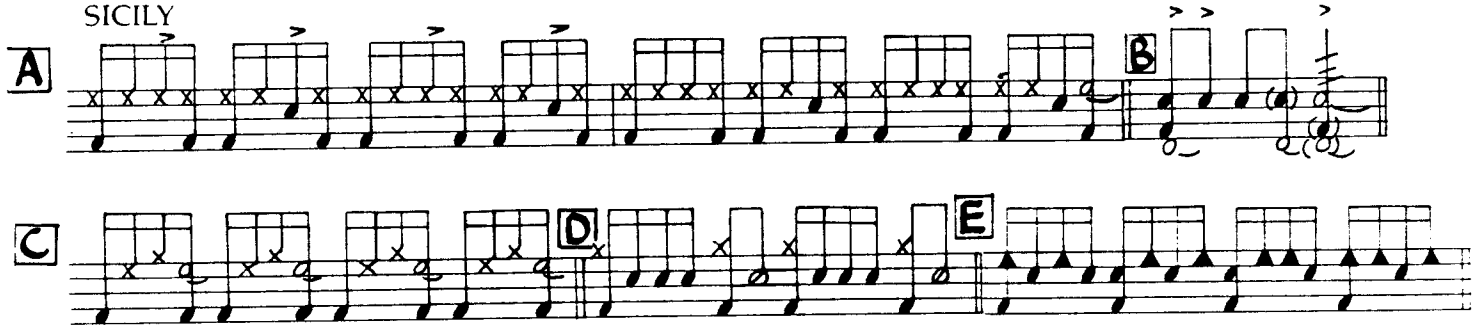
Ad lib on cym. much space



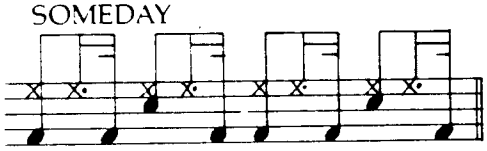
SHARE YOUR LOVE



SICILY

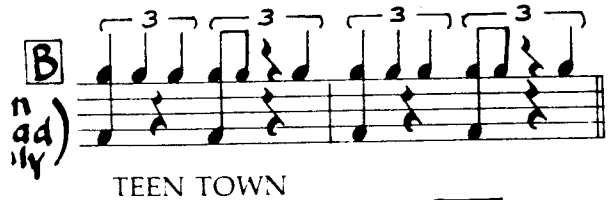


SOMEDAY

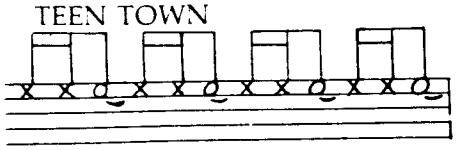


STRAIGHT STREET

Bridge groove 6/8 feel



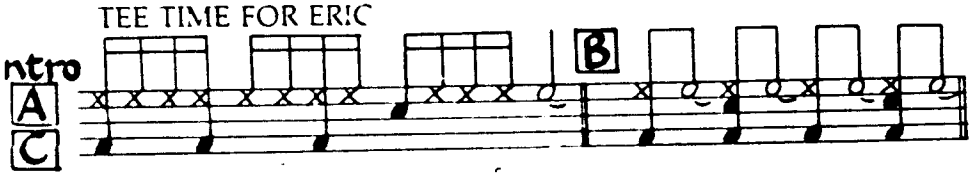
TEEN TOWN



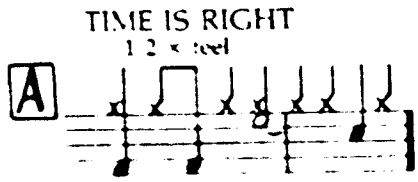
Ad lib snare and bass drum

(continued on the following page)

TEE TIME FOR ERIC

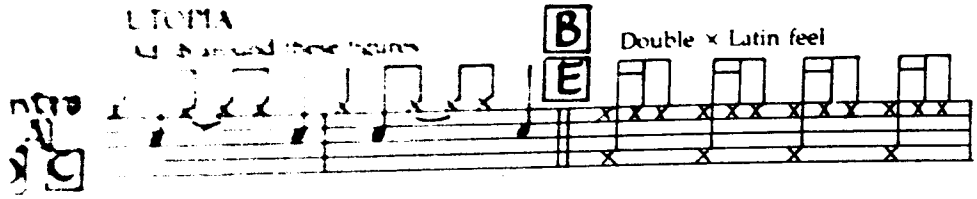


TIME IS RIGHT

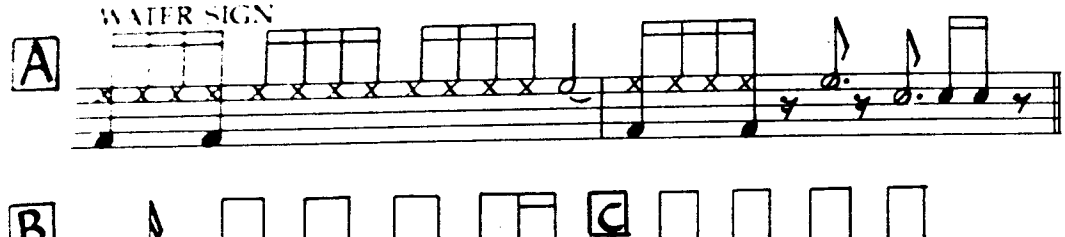


TWILIGHT TONE

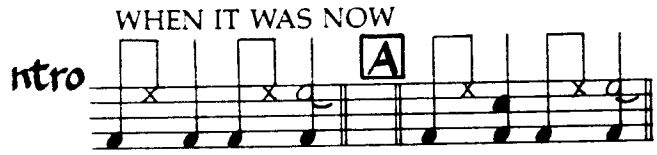
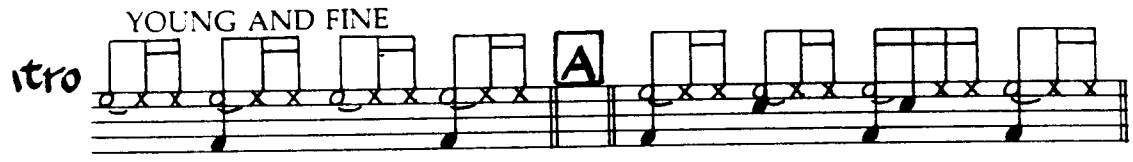
UTOPIA



WATER SIGN



WHEN IT WAS NOW



YOUNG AND FINE